**Dorfman
e 1978
k Market:
tch Out!"**

ONE DOLLAR

DEC. 26, 1977/JAN. 2, 1978

1977

The Year in Words and Pictures

DEC 19 1977

NEW YORK

The Bubbles Burst: Experts Rate the Status Champagnes

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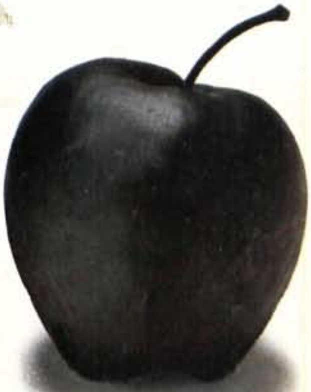
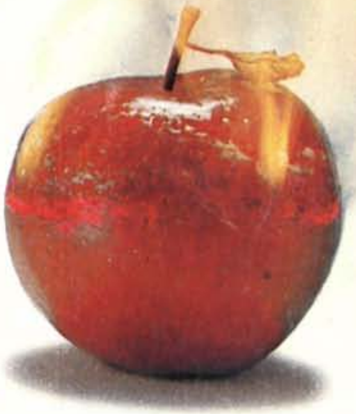
It All Happened Here.

Where Else?

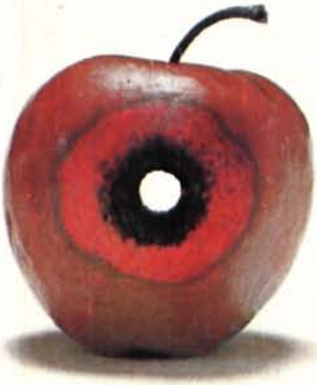
The lights go out. City is unplugged for 25 hours during the second blackout in twelve years.



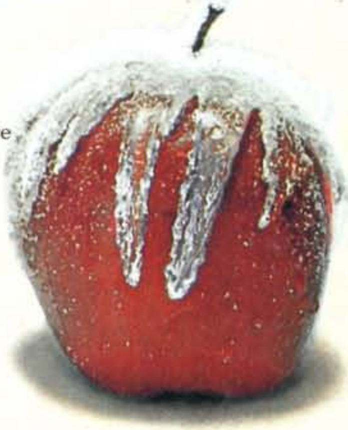
Arson becomes big business. Incidence of suspicious fires in New York rises 26 percent over 1976.



A psychopath stalks the city. He wounds eight, kills six, and is finally stopped by a parking ticket.

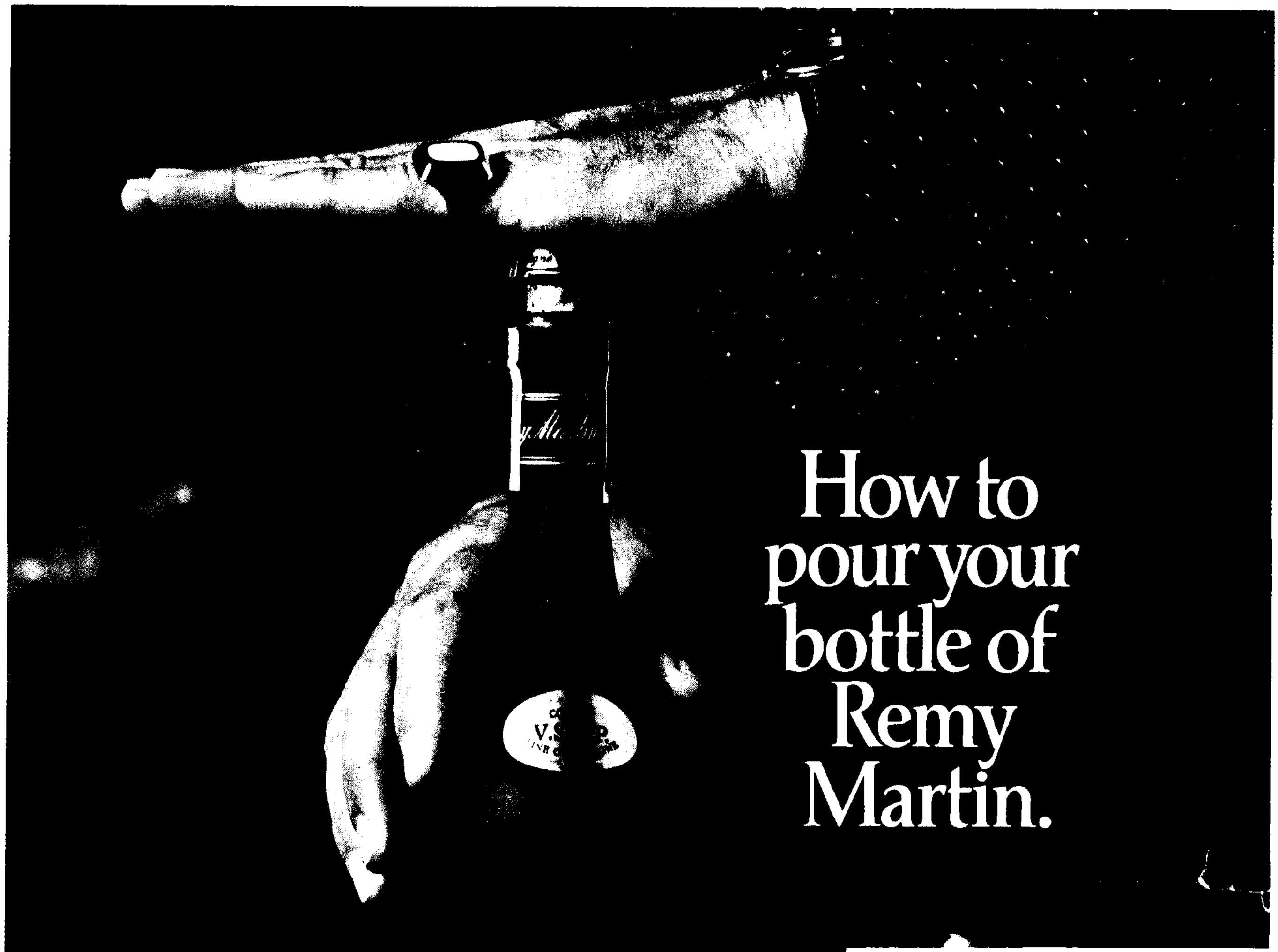


City shivers. Temperature drops to two below during the coldest winter in 41 years.

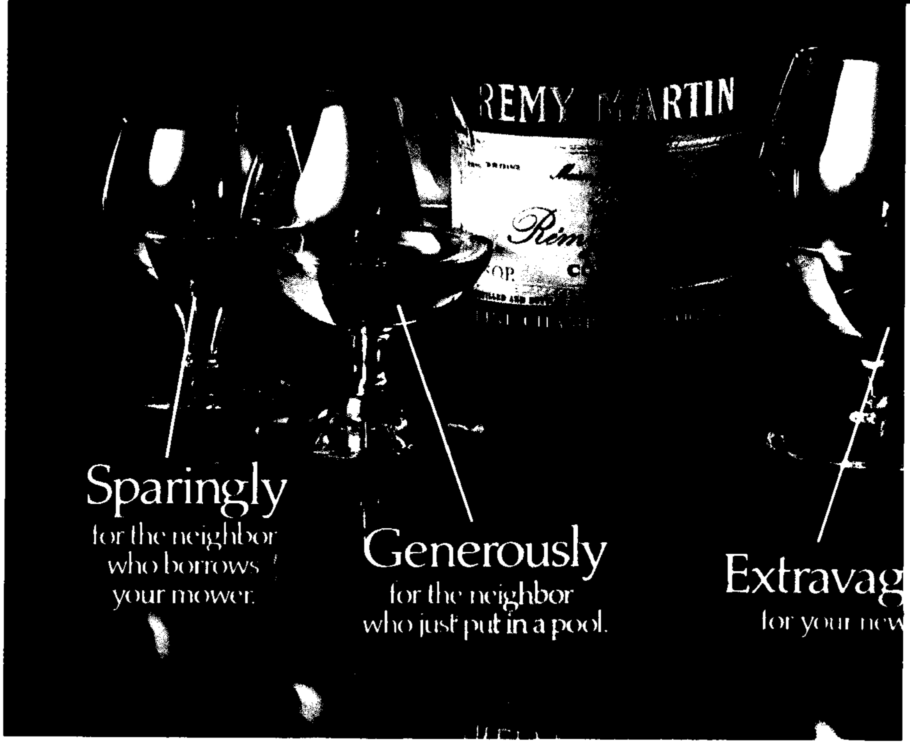


And you wouldn't believe what else...

Special Double Year-End Issue



How to pour your bottle of Remy Martin.

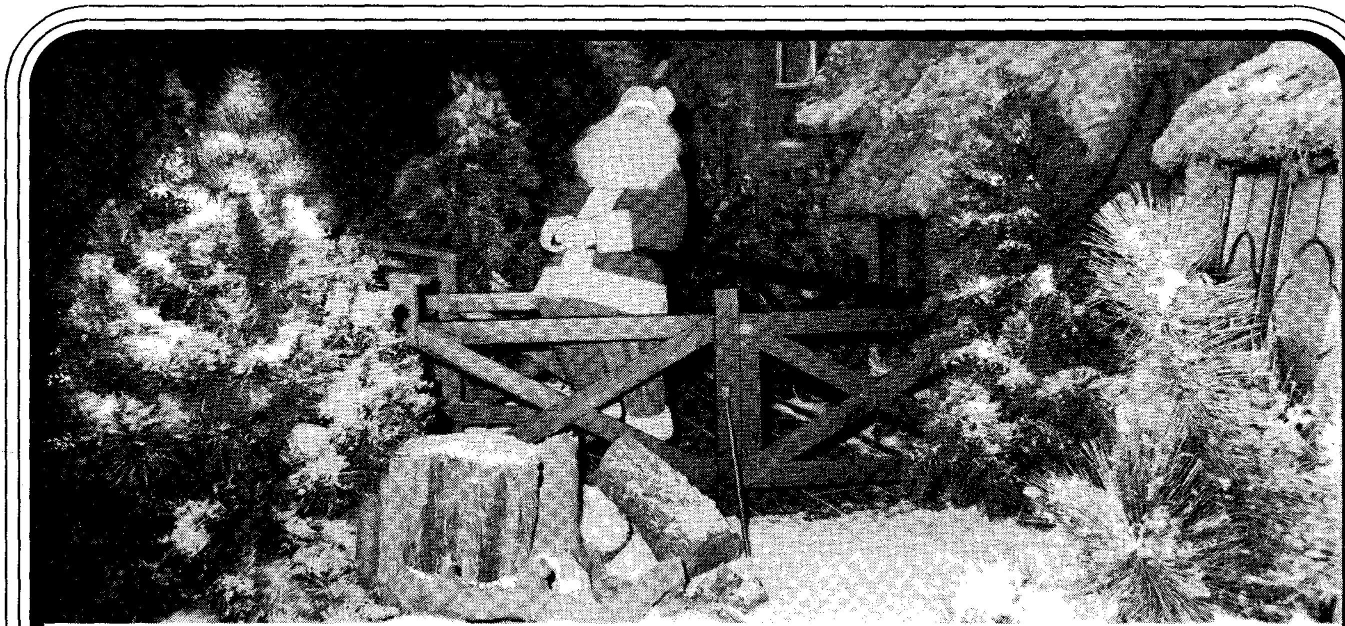


Sparingly
for the neighbor who borrows your mower.

Generously
for the neighbor who just put in a pool.

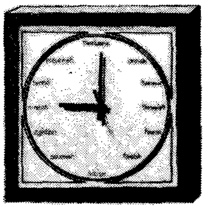
Extravag
for your new

Rémy Martin V. S. O
FINE CHAMPAGNE COGN

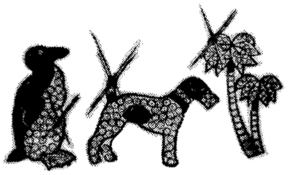


it's never too late to tell santa what you want at macy*s

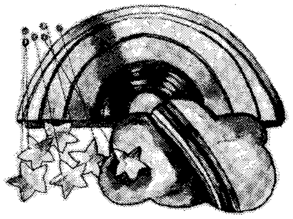
Start on our 8th floor with a visit to the magical maze of Santaland. . . .alive with troubadours, Dickens' carolers and a puppet theatre. Then escalate down and, you'll see presents galore for every name on your list. . . . here's just a few of the goodies we've got in store for you at Macy's.



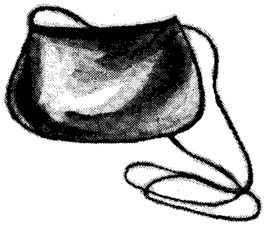
"TIME FOR FUN": it's anytime with our box clock that goes from "oneish" to "twelveish", 45.00. The Cellar.



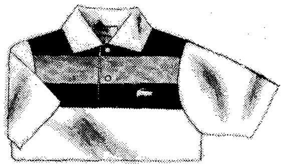
"GREAT GLITTER": such as our rhinestone pins, many mixed with enamel. Penquin and Pooch, 9.00 ea. Palm, 6.00. From Glitter on 1.



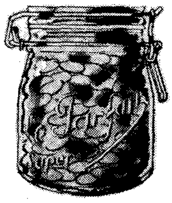
"I SEE A RAINBOW": so pick posh pillows.. cloud, 22.00; rainbow, 30.00; shower of shiny stars, 5.50 each., in The Cellar.



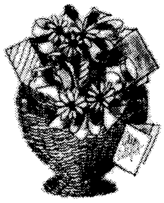
"THAT'S MY BAG": a miniscule disco, exclusive in buttery leather, 12.00. We've glitter ones too in The Arcade!



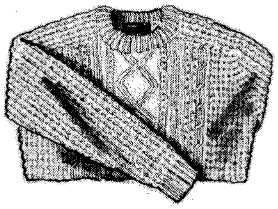
"STATUS PLEASE": your favorite small name-dropper deserves an Izod for boys shirt. 12.50 at "Growing Up on 5."



"JUST LOVE JELLY BEANS": especially our adult ones. Try cinnamon, peanut butter, root beer & more. By the mason jar, 6.25; 2.25 the lb. In The Arcade.



"GREAT GOODIES": all pre-packed by The Cellar Santa. Lots to choose from, priced from 5.00 to "infinity."



"FROM IRELAND WITH LOVE": a handsome fisherman sweater in natural pure wool, 45.00. The Men's Shop.

Macy's Herald Square, Sorry, no mail or phone.

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'ULTIMA' II
CHARLES REVSON

VOL. 11 NO. 1

DEC. 26, 1977/JAN. 2, 1978

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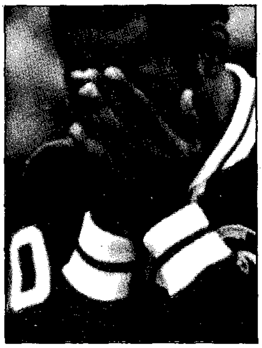
Special Year-End Double Issue: 1977, the Year of the Apple



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LIBERTY
IN GOD WE TRUST
1977

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The Year of the Apple
In this first section we chronicle New York's major news events in 1977: the horrible extremes touched by the weather, the blackout (which didn't help the heat wave one little bit), the hunt for Son of Sam and the exploits of two major sports heroes, the arrival of the Concorde, and the reduction of large areas of the city by fire.

Page 48
In the second section of this year-end chronicle, we look at the people who made their own news: the new faces who joined the New York scene, some who dropped in only for visits, others who departed. We chart the plucky chaps who stretched the bounds of human accomplishment, glance at some implausible events you can believe or not, and list some winners and losers.

This special issue was designed by J-C Suarès with the help of Emily Blair Chewning, Elizabeth M. Thayer, Muriel Clarke, and the staff of New York.

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Note: The results of Competition 303, originally scheduled to appear in this issue, will appear in the issue of January 9.

Cover: Photographed by Steve Myers; apples by Robert Zakarian's The Prop Shop, Inc.

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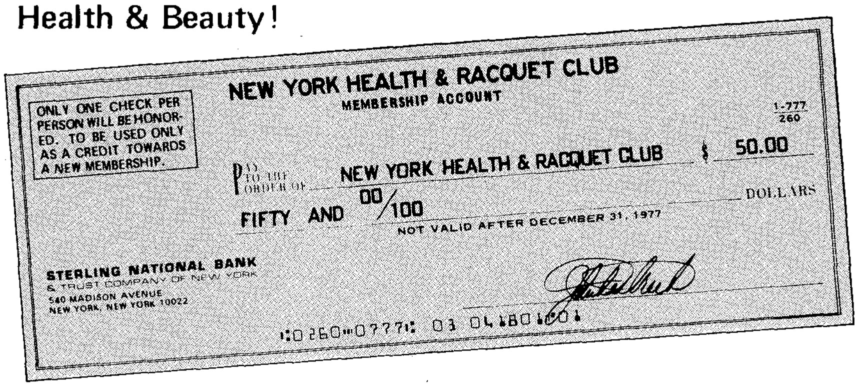

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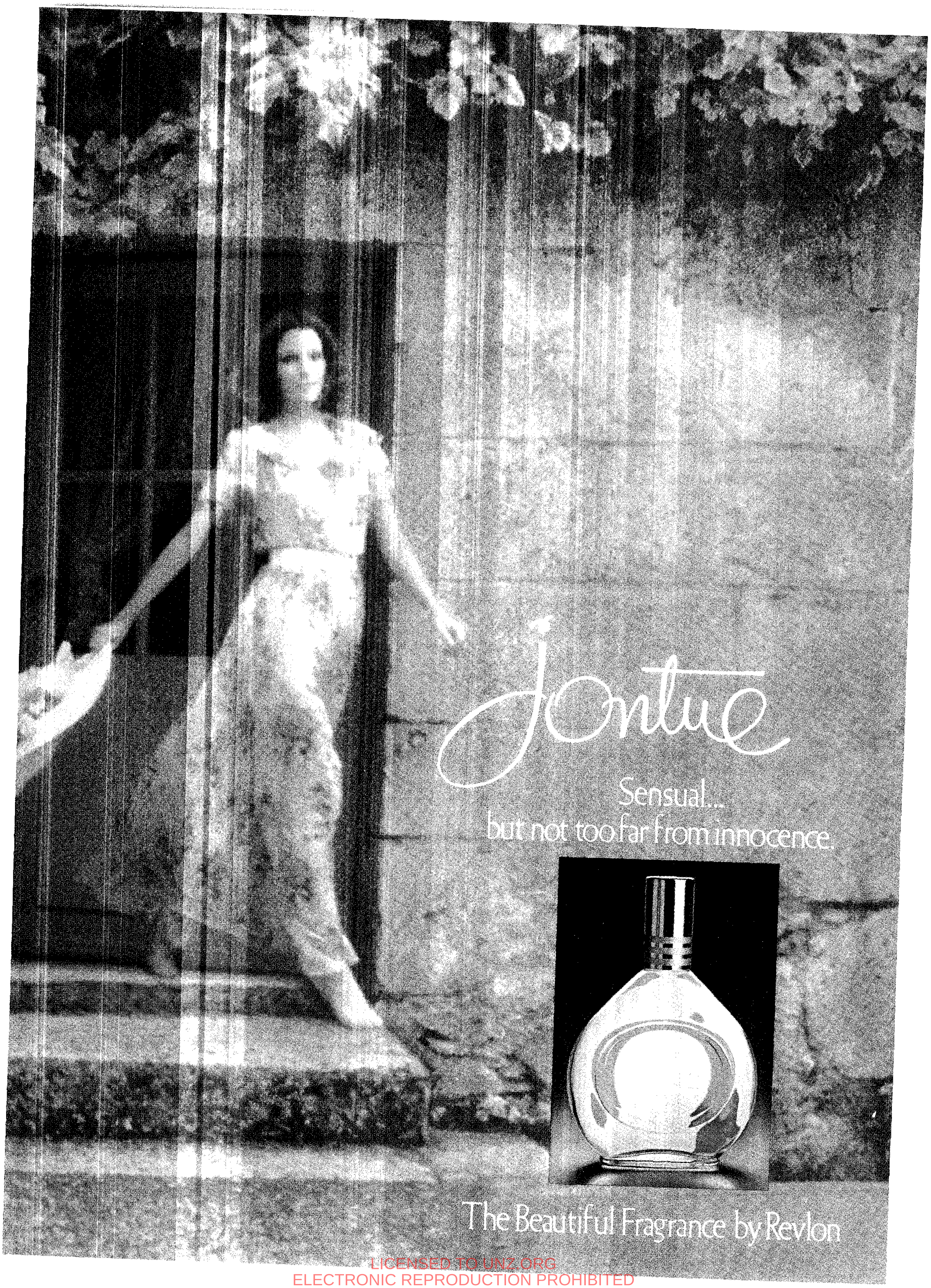
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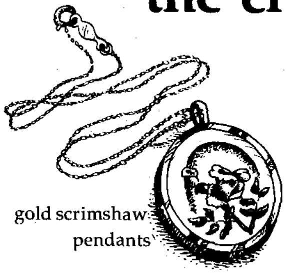
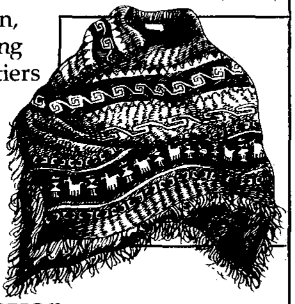
Sensual...
but not too far from innocence.
The Beautiful Fragrance by Revlon

27 Christmas Presents we went to the ends of the earth for.



gold scrimshaw pendants

From India to Afghanistan, from Uruguay to Mexico, Swing Low has crossed a dozen frontiers to bring you a nearly endless selection of Christmas gifts. And you'd never think gifts that have come so far could go for so little.



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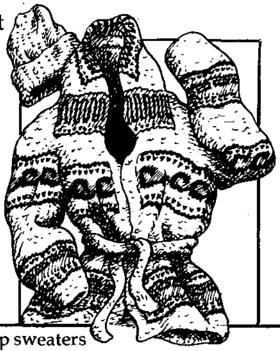

Ecuadorian wrap sweaters

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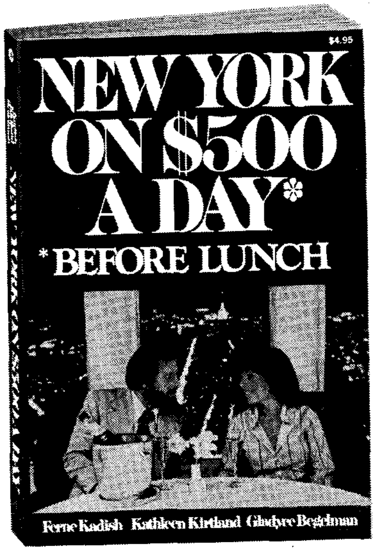

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MACMILLAN

by Ferne Kadish, Kathleen Kirtland, and Gladyce Begelman

BETWEEN THE LINES

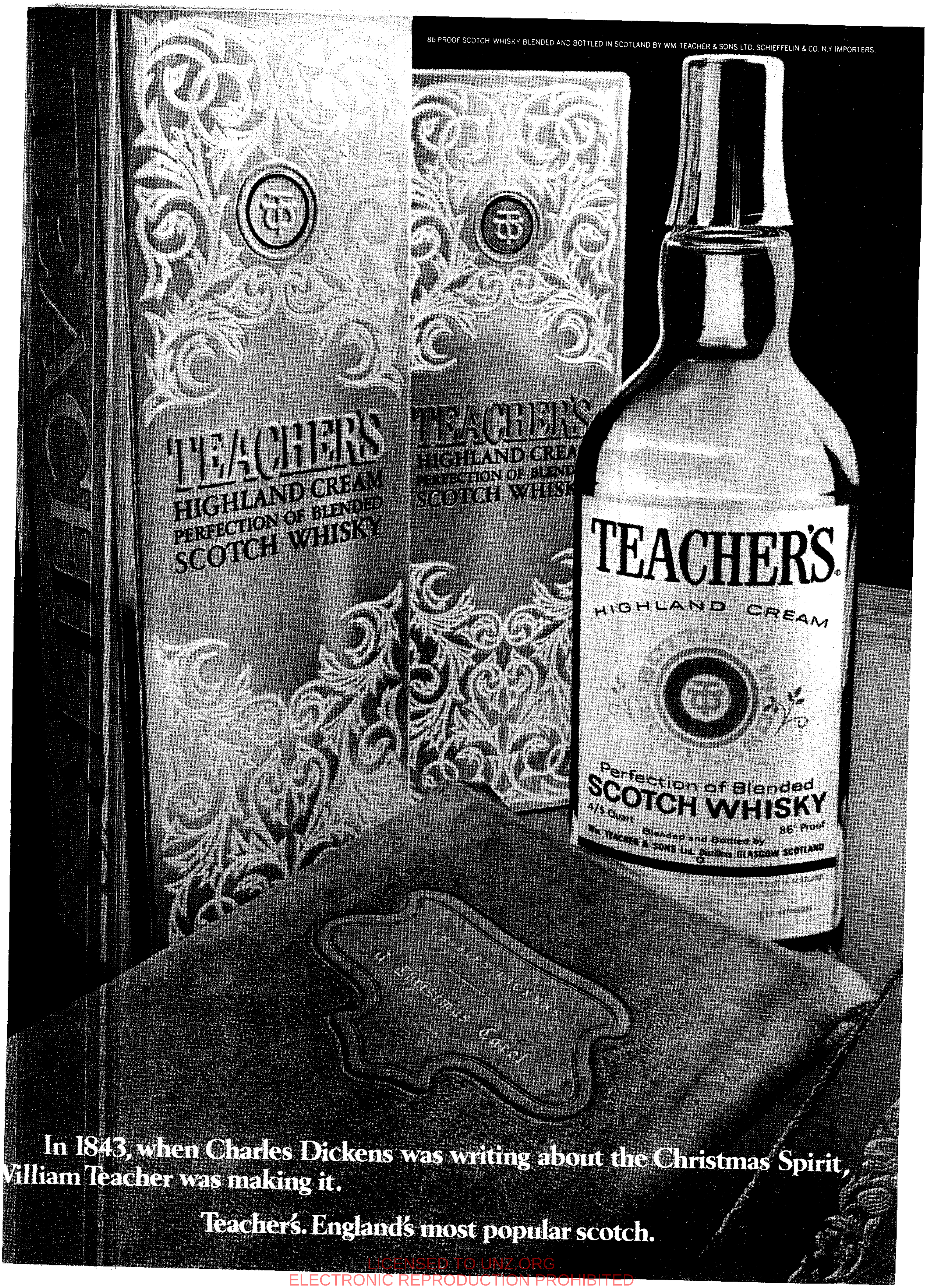
One year ago this week, the staff at *New York* Magazine nailed down the last page of the annual year-end double issue, threw itself a noisy Christmas party, and settled down in anticipation of that blissful one week a year free from deadlines, late manuscripts, and the thousand natural shocks that publication is heir to. This week, as these words are being written, the staff at *New York* Magazine is once again engaged in exactly the same sequence of events, party and all.

If you think this means that nothing has happened in the past year, you're wrong. As evidence, we present this final issue of the year, which is a chronicle—a celebration, if you wish—of a year of extraordinary events in New York, of change, of many victories and a few defeats. It was a year of cold waves, heat waves, Reggie Jackson, Son of Sam, a new man for Gracie Mansion—and another new man on the steep side of the World Trade Center. The winds of change blew through 1977 with cyclone force. We at *New York* Magazine kept abreast of the events as they blew by, and now we've tried to put them all together.

What we offer here is, we hope, not just another dime-a-dozen "Year in Review." J-C Suarès, who came to us via the New York *Times* op-ed page and Push Pin Press, worked with our staff to design and compile this special issue. The result, we think, is something like a two-sided mirror. One side reflects the vitality of a city that has kept its foundations during twelve months of upheaval. The other side reflects *New York* Magazine's own commitment to the city and to our readers to put between the covers of each week's issue the essence of what makes New York City the greatest of all places to be in.

We begin the new year with an optimism about *New York* that, we have every reason to believe, is highly justified. New York City, which we celebrate in this year-end issue, is also off to a fresh start in 1978; optimism seems to be the latest epidemic. We at the magazine will now take that one blissful week to catch our breath. Then, watch us grow!

P.S. Happy holidays to all!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The Bottom Line/Dan Dorfman

1978 STOCK MARKET—WATCH OUT!

The DowN Jones Index

Grab your local paper and run your finger down the stock lists. The bargains will overwhelm you. Imagine American Airlines selling at only three times earnings. Ford sporting a paltry price-earnings multiple of four. Singer and Aetna with meager p/e's of five. And Westinghouse at six. On top of this, the corporate takeover game is booming. No wonder some investment experts are saying load up. I'm told bargains like this have been available perhaps three times in the last 35 years. Even investment biggie Bank of America has moved aggressively into equities with a billion-dollar buying program. So maybe you're thinking of finally taking a flier.

Well, if that's your inclination, a word of caution: The folks at U.S. Trust Company, one of the country's most influential buyers of common stocks (it runs $11.5 billion in investment assets), think you'd be nuts to do it because all those delightfully cheap stocks you've been hearing about are going to become even cheaper. Its investment chief, Hans Jepson, put it bluntly to me last week: "This is no time to be bullish, because the problems and uncertainties are massive."

In brief, U.S. Trust expects rising inflation, a 20 percent jump (some 120 basis points) in short-term interest rates, and a gradually slowing economy throughout 1978. Jepson also ticked off a slew of worries, including the course of energy prices, the economic slowdown abroad, continued weakness of the U.S. dollar (a reflection of the horrendous trade deficit), uncertainty about the shape of tax reform, declining market liquidity due to the rash of mergers in the brokerage industry, the prospects of wage-and-price controls, and the leadership vacuum in the White House.

Against this disillusioning background, Jepson tells me, "We've become very cautious and very defensive for the next three to six months." This means the cash positions in U.S. Trust's equity accounts, normally around 5 percent, have been sharply increased to 15 to 25 percent. It also means a substantial chunk of the bank's monthly investment inflows of about $30-million, which might normally be used to help fuel an early-'78 market rally, will be conspicuously missing. And since it's those big banks with their big pension-fund dollars (which are coming in now) that give the market its chief clout, the absence of the likes of a U.S. Trust—and it's not alone—is hardly encouraging for the market.

STEVE SHAMES

Hans Jepson: *"The problems are massive."*

Jepson is so gloomy that he expects up to a 10 to 15 percent decline in the market (as typified by Standard & Poor's 425-stock index) over the next three to six months. But, if examined, U.S. Trust's economic scenario for 1978 hardly reflects Jepson's dismal market outlook. For example, the bank's '78 projections call for a 4.5 percent rise in real gross national product, a 9 percent gain in corporate profits, and a strong 13 percent advance in capital spending. The problem, though, as Jepson explains it, is that "all this could be too optimistic," especially in the area everyone agrees should be the economy's major stimulus next year—capital spending.

"Since we're looking for a slowdown in such key consumer areas as housing and autos, the economy has to be rescued by capital spending," Jepson observes. "But how can anybody be sure business will put all those big bucks into capital outlays when it's so concerned about new tax-reform legislation and when it has so little confidence in the Carter administration?"

Equally depressing are Jepson's forecasts of higher interest rates and higher inflation. Chief factors in Jepson's reasoning: (1) the prospects of a stimulative fiscal and monetary policy by the government (such as a tax cut) to reduce high unemployment; (2) a push by labor unions for higher wages in the face of high unemployment and a weakening economy; (3) intense pressure from the farm belt to keep food prices high, thus creating an upward pressure on the consumer-price index; and (4) government efforts to keep interest rates high to reduce the outflow of foreign holdings of U.S. dollars as a result of a weak dollar.

Since he's anticipating higher interest rates, Jepson also takes a dim view of the bond market—which he thinks is vulnerable to a stiff early-1978 decline of about 9 percent.

Jepson's comments are enough to make any investor ill. But, thank goodness, he also served up a bit of holiday cheer, namely the belief that "a marvelous buying opportunity will develop sometime in 1978, perhaps around midyear." But it will only occur, he contends, "after a washout clears the speculative excesses . . . when the new daily high list, with its second- and third-rate names that resemble a horror show, gives way to a better-quality market leadership." Adds Jepson: "There are still too many people optimistic; the decline has been too orderly."

Though negative on the market, U.S. Trust, with its steady and heavy cash inflow, is simply in no position to ignore the equity market entirely. And it isn't. Here are its chief favorites (with the emphasis on depressed consumer staples which U.S. Trust thinks should outperform the market): PepsiCo, Tropicana, Avon Products, Colgate-Palmolive, Johnson & Johnson, Upjohn, Philip Morris, and U.S. Tobacco. Jepson also likes Betz Laboratories, Economics Laboratory, Fluor, Foster Wheeler, and Wheelabrator-Frye. Other favorites: RCA, IBM, Sears Roebuck, Phillips Petroleum, Getty, Schlumberger, Emerson Electric, and Caterpillar Tractor.

Considering U.S. Trust's buying clout, its views are certainly worth airing, even though it has hardly been an investment ball of fire in recent years. But clearly, there are many significant risks in the current market. Keep in mind, too, Jepson's strong, personal market reservations, which he puts in unmistakable terms (and which make a lot of sense to me): "This is no time for any sane investor to be a kamikaze pilot." ■

Politics/Tad Szulc

CARTER'S MIDDLE EAST INCOMPETENCE

SYGMA

The foreign-policy triumvirate: *Vance, Carter, and Brzezinski plot their strategy.*

Stumbling Toward Peace

The Carter administration would have us believe that it is the mastermind behind the astounding events now enveloping the Middle East. Nothing could be farther from the truth, and, in fact, the exact opposite is true — the startling diplomatic breakthroughs initiated between Egypt and Israel have occurred in spite of, not because of, American diplomacy.

A careful reconstruction of White House and State Department actions and statements during the crucial periods surrounding Anwar Sadat's Jerusalem journey last month reveals the United States to have been a reluctant dragon playing a clumsy and confused role that eventually forced the principals to take matters into their own hands.

What we are witnessing now is an embarrassed Carter administration trying to play catch-up ball, propagating theories and rationalizations geared to events as they unfold.

The nature of this game is simple: For political reasons, both abroad and at home, America can't afford to be left out of the new diplomacy. Hence the need for Secretary of State Cyrus Vance's hurried mission to the Mideast last week, which ended just as Sadat's Cairo conference was beginning. Vance was an early skeptic of Sadat's dramatic diplomacy. Now he is the principal agent in the administration's effort to portray itself as indispensable to the peace process.

Of course, the administration has meant well all along—it desperately wants to bring about a comprehensive Middle East settlement. Unfortunately, its ill-conceived policies and strategy only hardened the deadlock. It wasn't long before both sides feared that the worsening stalemate would degenerate into a crisis of major proportions. Something had to be done.

Our story begins in late August. Vance had just completed his second swing through the Middle East. His first, in mid-February, had been a familiarization trip designed to signal Carter's interest in the area. This time, the secretary secretly requested the Israelis, Egyptians, Jordanians, and Syrians to draft peace proposals that could serve as the foundations for actual negotiations.

Israel and Egypt agreed to comply, but the mood throughout the Middle East, and notably in Cairo, was darkening. President Sadat was becoming convinced that Carter's efforts to reconvene the Geneva conference under joint Soviet and American auspices was getting absolutely nowhere.

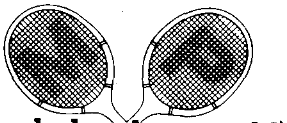
Carter was insisting on a 1977 Geneva conference, even though the key question of Palestinian representation had not been resolved. Everything stalled on this point, and Israel's prime minister, Menachem Begin, was adamant: Israel would not talk to representatives of the Palestine Liberation Organization.

It was at this point that Sadat decided to rethink the entire problem. In the first place, domestic pressures were building. Egypt's economic situation was critical and opposition to him personally was rising, inflamed by Libya, whose government was conspiring for his fall and the establishment of a radical regime in Cairo. Sadat needed American economic assistance and peace with Israel so that Egypt's enormous military expenditure could be reduced. And he had to *demonstrate the triumph of his moderate* leadership. Some new approaches were required—desperately.

Along with the Israelis (Egypt and Israel have agreed tacitly all along on an astonishing number of diplomatic points), Sadat felt that Carter was making a dangerous mistake in pushing for a Geneva conference without proper preparation. When he had visited Carter in Washington in April the president had told him that the United States saw Geneva as a "ratifying," not a "negotiating," conference. Geneva, said Carter, would merely sanctify agreements reached beforehand through quiet diplomacy.

In August, however, Carter's position shifted. Geneva, said Washington, should be a "negotiating" conference after all. Sadat understood that this change, coupled with Carter's simultaneous advocacy of a Palestinian homeland (to which Israel was violently opposed) would doom a "negotiating" conference in Geneva through an inevitable open confrontation. He resolved to find a way to break the deadlock along totally different lines.

During the summer, Sadat and the Saudis pressed the PLO leadership to change its charter, which in effect called for Israel's destruction. He even revived the old notion of a Palestinian government-in-exile, on the theory that such a group could become a more acceptable diplomatic partner to the Israelis. The PLO refused both overtures—primarily because its own internal factionalism made such steps impossible. Sadat was convinced that if the deadlock persisted and if Washington kept pressing for an unprepared Geneva parley nothing but disaster



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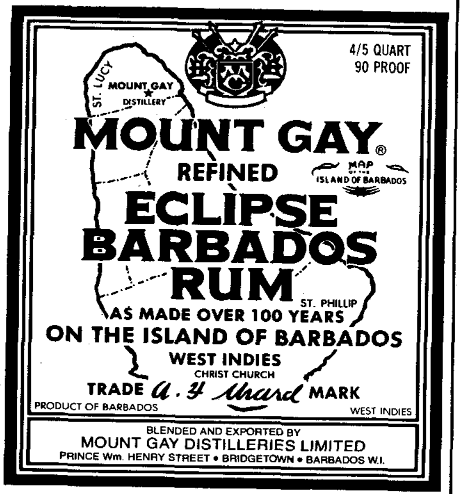

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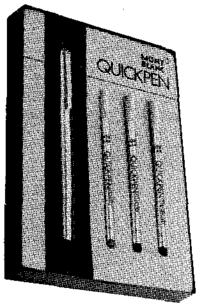

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could result. There was even the danger of a new war, and the American press began to suggest that Israel might use its military superiority for a pre-emptive strike against the Arabs. Sadat was not sure who was behind this view, but he also noted that Crown Prince Fahd, Saudi Arabia's de facto ruler, was warning that a new Middle East war could lead to a world conflagration.

September and October were dangerous months—war talk was everywhere. But the Carter administration, apparently oblivious to this mood, kept pressing for Geneva. Sadat, deeply alarmed by America's lack of understanding of the situation, was despondent—as were the Israelis.

It was time for urgent consultation. Sadat, and Begin after him, visited Rumania's president, Nicolae Ceauşescu, in early fall. The idea for a direct meeting between Israeli and Egyptian leaders was broached in Bucharest, but at the time the world press inexplicably paid precious little attention to these unusual meetings.

Shortly thereafter, on October 1, Russia and the United States signed a joint declaration urging the convocation of the Geneva conference. The Russians had thus been inserted into full participation in Middle Eastern diplomacy, a move which upset both Egypt and Israel. Remembering the past, each nation feared that the superpowers would again try to settle the Middle East crisis behind its back.

Russia's re-entry was a regression. Carter's explanation—that by signing the joint declaration the Russians had for the first time recognized Israel's right to exist—was both unconvincing and inaccurate (the Soviet Union, of course, was among those United Nations members who voted for Israel's creation in 1948).

Clearly, the administration had not adequately weighed the effects of its actions on the Middle Eastern atmosphere.

Late in October Sadat confided to a handful of trusted advisers that he had made up his mind to risk a major diplomatic overture in an effort to end the impasse. The time had come to face the substantive issues directly with Israel.

All during this period there were constant Egyptian-American diplomatic exchanges, including private messages and letters between Sadat and Carter. But Sadat chose not to share all his thoughts with Carter. He believed in the element of surprise and he did not want the overly cautious Americans to try to talk him out of his plans.

Finally, on November 9, Sadat told

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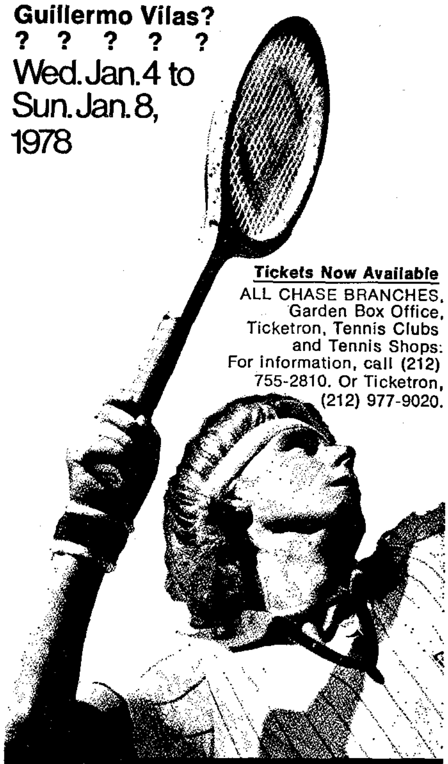

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Egypt's People's Assembly of a new effort to convene the Geneva conference and of his offer to go to Jerusalem to discuss Arab-Israeli problems in the Knesset. Incredibly, the main point was lost on the Carter administration, which apparently could not bring itself to believe that Sadat was serious about going to Jerusalem—a trip which would confer formal recognition on the Israeli state. As a senior Egyptian official said privately afterward, "Sadat was launching a new 1973 war in reverse. . . . It was a peace offensive."

The official record reveals no immediate reaction in Washington that day. Carter spent the morning meeting with the prime minister of New Zealand and entertaining him at lunch. At the State Department, spokesman John Trattner discussed with newsmen the latest Israeli air strikes against Lebanon (which, evidently, had not deterred Sadat) and whether the F-16 jet fighter could be co-produced with Israel.

The next day, November 10, the impact of Sadat's proposal still had not been felt in Washington. The administration remained hypnotized by Geneva, wanting the conference to open on December 21. At the State Department briefing, neither Trattner nor the newsmen even touched on the Sadat offer to fly to Israel. Halfway through the briefing, a correspondent asked for a general comment on Sadat's speech, and Trattner replied: "We welcome his strong support for just what we are trying to do, to reconvene a Geneva conference to get on with the business of peace."

Privately, the administration was pitching a companion line, as reflected in this comment on CBS Radio's *First Line Report* on the morning of November 11: "It is quite clear that the Middle East Express to Geneva goes by way of Tunis. What Tunis decides will help determine whether the train comes to a stop or keeps moving." The reference here was to a meeting of Arab foreign ministers scheduled for Tunis on November 13. Incredibly, two full days after Sadat's speech, American officials still did not see the "Middle East Express" going to Geneva via Jerusalem—and certainly not via Cairo.

But Israel responded. Begin immediately welcomed Sadat's offer to visit Jerusalem, and on November 14 Sadat announced that he would address the Knesset within a week, pending a formal invitation. Begin instantly replied that he would ask the United States to convey such an invitation to Cairo—the two statements being carried that evening on CBS Television as a part of Walter Cronkite's back-to-back interviews with the leaders.

It was only then—five days later—that Washington fully understood what was happening literally before its very eyes. Of course, both Sadat and Begin were aware that this television drama was an essential part of their diplomacy. Israeli and Egyptian officials say that Sadat would probably have gone to Jerusalem without Cronkite's assistance, but it certainly was a help. At the State Department, a spokesman said: "If it is the desire of both parties, we are willing to facilitate such a meeting."

Now the United States was fully in the picture—as a messenger. Begin handed the formal invitation for Sadat to the American ambassador, Samuel Lewis. Lewis, in turn, relayed it to his colleague in Cairo, Hermann Eilts, for delivery to Sadat. To help coordinate the logistics of the trip, a direct telephone link was established for the first time between the American embassies in Tel Aviv and Cairo. Later in the week, Carter conferred by telephone with both Sadat and Begin, and the administration began to claim credit for having created the atmosphere, which made Sadat's gesture possible. The Israelis and the Egyptians had a wholly different reading, but both wanted the United States engaged in the diplomatic process, so they allowed Carter his face-saving assertion.

While in Jerusalem, Sadat and Begin spoke privately, both feeling that it was up to them to manage the business of peace, although, naturally, they wanted maximum American support. Still, as one official says: "You don't have to tell your friends absolutely everything," and there is reason to believe that Israeli foreign minister Moshe Dayan and the Egyptian acting foreign minister, Butros Ghali, held a secret meeting, apparently on Egyptian soil a few days after the Sadat visit. This laid the ground for Sadat's next coup: his proposal on November 26 that a preparatory conference prior to Geneva be held in Cairo in early December; Israel, Syria, Jordan, the United States, and the Soviet Union were invited.

Again, the Carter administration was caught unprepared. On November 25 Ambassador Eilts warned Washington of Sadat's pending announcement, but Carter was spending the long Thanksgiving weekend at his mountain retreat at Camp David, Maryland, when the news arrived. National-security adviser Zbigniew Brzezinski joined the president to discuss the situation, and Carter then talked by telephone to Vance, who had returned two days earlier from a quick visit to South America—he had flown there while Sadat was in Jerusalem, which tells us something about American priorities.

The decision reached at Camp David—strongly influenced by Vance—was to ask Sadat to hold off his announcement. The United States wanted to consult first with other Arab governments and Moscow. Vance worried that Arab reaction might be so adverse as to complicate the entire diplomatic picture. But, as Egyptian diplomats explain, Sadat feared a loss of momentum and consequently he ignored Carter and proceeded with his proposal for the Cairo conference.

For the next three days, the administration was hesitant and uncertain. Although Begin immediately accepted Sadat's invitation, the United States was not ready to follow suit. Diplomatically, this was the lowest point. Egypt and Israel were on the same wavelength; Washington was not even tuning in.

Vance, most especially, was concerned that the United States would be accused by the Soviets and the other Arabs of collusion with Egypt if it agreed too promptly to attend the Cairo meeting. He was afraid that Cairo and Jerusalem would negotiate a separate peace treaty, which, in his view, would destabilize the Middle East. Both Sadat and Begin believed that immediate American support would, at the very least, swing Jordan in favor of the Cairo conference. Says an Egyptian diplomat today: "America would have been accused of collusion anyway, no matter how long it held off, so what was the point of delaying the inevitable and risking the loss of momentum? The American government was wrong."

On November 28 and 29, Vance met with Soviet Ambassador Anatoly Dobrynin in Washington. In mid-morning of November 29, Dobrynin informed Vance that the Russians would not go to Cairo. At noon, Carter received Egyptian Ambassador Ashraf Ghorbal and Dr. Abdel Halim Mahmoud, the head of the Muslim Nation in Egypt. Ghorbal used the opportunity to ask Carter why the American decision was being delayed. The president, who had just been advised of the Soviet response, told Ghorbal that an announcement would be made within two hours that the United States would attend the Cairo conference.

Sadat's only concession was to delay the meeting until December 14. Carter used the extra time to try some more diplomacy. He dispatched Philip Habib, an undersecretary of state, to

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Moscow, and on December 5, the State Department announced that Vance would rush to the Middle East the next week to touch base with all parties. Actually, Brzezinski had suggested that Vice-President Mondale make the trip, but Carter opted for Vance.

The idea was that Vance could persuade Jordan's King Hussein to come to Cairo and perhaps Syria as well—yet another case of American misperceptions. Vance's trip, ending as the Cairo conference opened, was a total disappointment. It is not even clear, as of this writing, whether he was able to obtain Saudi Arabia's support for the Cairo conference, a matter of vital importance in the administration's judgment. The Saudis are Egypt's principal bankers and Vance fears Sadat could become totally isolated in the region.

Cairo has taken another view. Says one Egyptian diplomat: "We can handle our own business in the Middle East"—a confirmation that Vance had expended precious goodwill on a pointless trip.

This time, however, Washington was ready with a new policy, improvised overnight. Cairo was the proper road to Geneva after all, say administration officials. And Brzezinski has developed a theory of "concentric circles." Cairo, with Egypt, Israel, and the United States in the first circle; a reversal by Hussein and a subsequent appearance in Cairo would be the second circle and, ultimately, a change of position by Syria and the Soviet Union would be the third.

Carter was then faced with another problem. Sadat wanted the United States to be highly effective in Cairo—even to the point of coming up with its own ideas. Israel, on the other hand, preferred the Americans to be relatively passive and to become involved in the negotiations only if requested by the other parties. This is what precipitated Begin's sudden trip to Washington for a meeting with Carter on December 16 while the Cairo conference was already in progress—a trip Sadat knew about in advance. At his December 15 press conference, Carter indicated that the United States was willing to serve as "a trusted intermediary on occasion."

The great test now is whether the Carter administration will finally understand the new Middle East reality and play the proper supportive role in the grandiose peace scenario Sadat and Begin have begun to write. Peace, ultimately, may well depend on it. Says an Egyptian diplomat: "If Cairo fails, then there's no future for the Middle East. You Americans must grasp this reality." ■

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Wednesday, December 21

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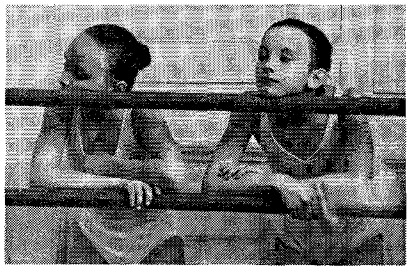


The Children of Theatre Street appear in a film by that name showing behind-the-scenes action in Russia's Kirov Ballet School, in the form of a documentary about three youngsters. Directed by Robert Dornhelm and Earle Mack. Cinema Studio.

The Gauntlet–Clint Eastwood and Sondra Locke in an adventure drama involving a policeman and a prositiute. National; Columbia I; U.A. East.

Friday, December 23

THE SANDMAN COMETH

Perry King and **Don Stroud** stop off for a few quick ones on the way home in **The Choirboys,** directed by Robert Aldrich, and based on the novel by Joseph Wambaugh which tells of ten policemen and what they do on their days off, as well as on. With Charles Durning, Louis Gossett and many others. RKO Cinerama II; 86th St E; Trans-Lux East.

Sunday, December 25

High Anxiety–Mel Brooks satirizes America's mania for medical gurus who peddle instant enlightment, touching upon man's avarice, his inhumanity to his fellowman, and his growing preoccupation with kinky sex. Sutton; Cinema III.

THE MOVIES

Close Encounters of the Third Kind–If there is a theme here, it is that it is harder for a grown-up to pass through the eye of a needle than to gain access to the sanctuary of UFO believers. The most damning argument against the existence of UFOs—they always appear to country people who have a lot of time on their hands, and never to busy urban dwellers. And in the final sighting, director Stephen Spielberg and a special effects team has given us nothing less than an electronic Second Coming. The film has no story, characters, sense of danger, or conflict between good and evil. Ziegfeld.

La Dolce Vita–An apocalyptical film by Fellini. Marcello Mastroianni is the journalist whose cynicism and indifference allow him to observe other people as a mirror of himself. Film closed with predictions about the seventies that do not seem too far-fetched. With Anouk Aimee, Anita Ekberg, and Alain Cluny. 1/3, Cinema Village.

Equus–Peter Shaffer's play about a weary psychiatrist and the young psychopath whose violent passion for horses reveals the sterility of his own life has been brought to the screen, with a bit of rewriting, by Sidney Lumet. Richard Burton stars in what has become the *Hello Dolly* role for aging actors, with a twist—each actor playing the lead has striven to show us how desicated and prune-like they have become. Contemptuously staged, embarrassingly written. Thru 12/22, Trans-Lux East; from 12/23, Quad.

Flesh Gordon–Rather than an adventuresome blend of old fantasies and the new porn, this Howard Ziehm-Bill Osco production rips off fans at both ends. The stolid cast of unattractive amateurs trips over plodding puns and stumbles through the bumps and grinds in a style that is definitely second rate to the occasionally inventive animation sequences. Thru 12/20, U.A. East; thru 12/22, RKO Cinerama II.

The Goodbye Girl–Neil Simon's movie is about an ex-dancer who is a little the worse for wear. It is a love story constructed on the Jack-Spratt-and-Wife principle of odd coupledom, but where its heart should be there's the monstrous laugh machine, mowing down anything that stands in its way. Thus its most promising features, Quinn Cummings, Marsha Mason, and Richard Dreyfuss, are all sacrificed to comic routines directed at the tourist trade. Loews Tower East.

La Grande Bourgeoise–Directed by Mauro Bolognini, and starring Catherine Deneuve, Fernando Rey, amd Giancarlo Giannini, this is the sort of film that leaves a bad taste in the soul. The script is poor and based on a scandal that hit Bologna at the turn of the century which dealt with the destruction of the Socialists by the Christian Conservatives. The horrendous cinematography of Ennio Guarnieri, while making too few demands on the mind, strains our eyes beyond endurance. Thru 12/20, Quad.

Heart of Glass–Sepp Muller and Volker Prechtel star in Werner Herzog's picture, filmed in Bavaria, Switzerland, Utah, Wyoming, Alaska, and Ireland, telling of the owner of a glass factory who becomes obsessed with finding the lost formula for a precious ruby-colored glass. Thru 12/20, Cinema Studio; from 12/23, Quad.

Heroes–Two TV stars, Henry Winkler and Sally Field, play a Vietnam vet and his girl. They actually are playing Doris Day and Holden Caulfield twenty years after. Though there develops a lovely rapport between the two, everything about them places them within the dimensions of the small screen, and in a period before Vietnam. Thru 12/22, 86th St E.

Iphigenia–In Michael Cacoyannis's film, Euripides' drama comes into focus, transcending its modern cinematic treatment. Irene Papas's Clytemnestra is predictably monumental, and Tatiana Papamoskou's Iphegnia is ephemeral, her scampering movements suggesting the sacrificial lamb all too literally. Her complex martyrdom is one of the most extraordinary epiphanies in all drama, and whatever the inadequacies of Cacoyannis's conception, we should be grateful to have it on the screen at all. Plaza.

Julia–Adapted from Lillian Hellman's fine story in *Pentimento,* Fred Zinneman has used two of the most electrifying women in movies in a casting coup that is not only iconographically but politically inspired; Vanessa Redgrave as the total activist and martyr to Fascism; Jane Fonda as the acolyte, the rebellious but self-doubting playwright. Cinema I; thru 12/24, Cinema III.

The Lacemaker–Isabelle Huppert and Yves Beneyton star in Claude *(The Invitation* and *The Wonderful Crook)* Goretta's film which tells of a 19-year-old beauty parlor assistant, who, while vacationing, falls in love with a university student. Fine Arts.

Looking for Mr. Goodbar–This is Richard Brooks's best film. It is harrowing, powerful, and appalling. The tension between his bluntness and Diane Keaton's instinctual delicacy has produced the ideal chemistry in this version of Judith Rossner's grisly socio-sexual thriller. Loews State I; Loews Orpheum; RKO 86th II; New Yorker; Waverly; D.W. Griffith.

Love and Anarchy–Lina Wertmuller is one of the exciting new directors coming up in the film world. Here she deals with a man trying to kill the Duce while hiding out and getting emotionally involved in a brothel. The film does not quite come off, but is honest, artistic, and involving. 12/23, 24, Bleecker Street Cinema.

The Mack–Max Julian plays Goldie, the mack (a highly successful pimp), and Richard Pryor plays Slim, his henchman. A highlight of the film is the sequence actually shot at the annual Players Ball in Hollywood, the "Academy Awards" of mackdom. Thru 12/20, RKO Cinerama I.

The Man Who Loved Women–Francois Truffaut's funniest and most charmingly personal film in years, the anatomy of a womanizer (Charles Denner), relating the outrageous predicaments of the hero who wriggles out of them with a strategic genius, and yearns to locate an island inhabited only by women. Paris.

Mr. Klein–A masklike Alain Delon stars as an art dealer who buys paintings from Jews who are fleeing Paris for their lives in 1942, only to become an object of suspicion himself. What might have been in other hands a nightmare journey becomes an uninvolving quest through portals and doorways, and more portals and doorways. It is a perverse choice of material for even so resolutely perverse a director as Joseph Losey. 68th St Playhouse.

1900–Bertolucci's film is a chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of the aristocratic Berlinghiere family. Robert De Niro and Gerard Depardieu are fine, but as attractive as they are, to sit four and a half hours for their dorsal view (preferable to the frontal view displayed in an embarrassing sex scene) is too high a price to pay. Festival.

Oh, God!–John Denver, in his feature film debut, portrays a supermarket manager who talks to God, played, of course, by George Burns. With Teri Garr, Donald Pleasance; directed by Carl Reiner. Embassy 46th.

One Sings, the Other Doesn't–With this graceful mixture of feminist fiction, musical comedy, and social documentary, Agnes Varda does for the spirit of sorority what films of Renoir and Truffaut have done for the spirit of fraternity. It is first-rate feminist art. The two heroines are played by Therese Liotard and and Valerie Mairesse. Thru 12/20, 72nd St E.

Outrageous!–A winning little Canadian film written and directed by Richard Benner. It is the story of a homosexual hairdresser and a young girl escapee from a mental institution and of their life together. The dialogue is fresh and spirited, witty and lifelike, the film is moving and amusing. Cinema II; from 12/21, Art.

Pardon Mon Affaire–An endearing little French comedy with serious overtones. It's about friendship and marriage, trust and its abuses, intrigues and their tragicomic consequences. The movie manages to be both madcap and firmly rooted in human experience. Thru 12/20, Quad.

Pete's Dragon–A musical fantasy combining live action and animation, telling the story of a 9-year-old orphan whose dragon friend playfully outrages a New England town just after the turn of the century. Radio City Music Hall.

Saturday Night Fever–John Travolta and Karen Gorney in a film that deals with the restless and explosive generation growing up in the seventies. Based on a marvelous story by Nik Cohn in New

York Magazine. Directed by John Badham. Loews Cine; Loews State II; 34th St E.

Semi-Tough–Now that the jinx against sports films has been dispelled, and audiences for them have grown wider and more knowledgeable, Michael Ritchie's treatment of football seems cavalier at best. He has a good eye for the yearning for attention, the humiliating games people will play and rationalize, but he is so busy keeping score of immediate winners and losers that we never get under their skin, never know how they will perform over the long haul. Burt Reynolds is pitch-perfect as the cock of the walk captain. Baronet; Criterion.

Short Eyes–Written by Miguel Pinero, film is far from being a grim tract on prison conditions or the institutional dehumanization of the poor. With its Curtis Mayfield score and exuberant ethnic acting, the film combines authentic funk with what can only be called entertainment values. Yet the sense of theater is indigenous to Pinero's characters, men who begin at zero and lay claim to their square of turf through stylized gesture and idiom of "personality." Thru 12/24, Sutton; from 12/21, Quad; RKO Cinerama I.

A Special Day–Writer-director Ettore Scola arranges a day-long confrontation between a down-trodden mother of six and a homosexual, played by Sophia Loren and Marcello Mastroianni. As in earlier films, Scola yokes together disparate social types and forces more cultural baggage on them than they can carry. If the presence of the two stars is what gives the movies its measure of interest, they are also its undoing—they are just too dazzling to play neorealist church mice. From 12/23, Gramercy; Quad.

Star Wars–George Lucas's impeccable technical achievement: a quantum—or maybe quasar—leap beyond *2001*. But strip the film of its often striking images and its highfalutin scientific jargon, and you get a story, characters, and dialogue of overwhelming banality without even a "future" cast to them. Still, *Star Wars* will do very nicely for those lucky enough to be children or unlucky enough never to have grown up. Loews Astor Plaza.

The Story of Adele H.–Truffaut's film is about the daughter of Victor Hugo who, growing up in the Channel Island of Guernsey, whither her father was banished, had the misfortune to fall in love with a British lieutenant who eventually tired of her. Unfortunately, Truffaut has opted for swift, short episodes, trying to make out of lean, restless vignettes a sweeping canvas of love, madness, personal tragedy. The gifted, adorable, rising young star, Isabelle Adjani, under twenty when she made this film, plays Adele, and Bruce Robinson the lieutenant. Thru 12/22, Quad.

Telefon–Charles Bronson plays a Russian agent trying to stop a saboteur in a tale of espionage and danger, directed by Don Siegal. With Lee Remick, Donald Pleasence, Alan Badel, Alan Case. Loews Orpheum; Loews Triplex; Greenwich.

That Obscure Object of Desire–Fernando Rey stars in Luis Bunuel's film as an aging man hopelessly infatuated with a young woman (Carol Bouquet). Based on Pierre Louys's *Le Femme et le Pantin*. Columbia II.

The Turning Point–Anne Bancroft and Shirley MacLaine portray two ballet company friends reunited after almost twenty years, when each is at a crossroad. What makes this film so important is that the old soap-opera philosophy (that career, fame, and money are nothing compared to the Love of a Man) is scuttled by the more complex view that no one choice will ever put an end to doubts about the road not taken. The ballet scenes are terrific. Coronet; Little Carnegie.

Which Way Is Up?–Director Michael Schultz has fashioned a pop Third World version of Lina Wertmuller's *The Seduction of Mimi*, with Richard Pryor playing three roles. The plot—a union struggle translated to the California farmworkers, serves as little more than a pretext for Pryor to create a Peter Sellers-like rogues gallery. He is glorious as he pants after the three women in his life, but when he is required to become violent in accordance with the Sicilian code of honor, he and the movie are dreadful. From 12/23, Loews Triplex; 8th St Cinema; Victoria.

The World's Greatest Lover–Gene Wilder portrays a neurotic baker who follows his compulse dreams to Hollywood to enter a talent search for a rival to the great Valentino. Beekman; Murray Hill; Paramount.

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). 12/20, *Volcano; Morgan!* From 12/21, *Outrageous!*

Baronet, 3rd Ave at 59th (355-1663). *Semi-Tough.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *The World's Greatest Lover.*

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 12/20, *Saga of the Taira Clan; The Hidden Fortress.* 12/21, *House by the River; The Thousand Eyes of Dr. Mabuse.* 12/22, *That Cold Day in the Park; The Collector.* 12/23, 24, *Pierrot Le Fou; Love and Anarchy.* 12/25, *The Kid; The Idle Class; The Gold Rush.* 12/27, *The Seven Samurai; The Girl in the Mist.* 12/28, *Die Nibelungen,* Pt I & II. 12/29, *Follow the Fleet; The Gay Divorcee.* 12/30, 31, *Medea; The Decameron.* 1/1, 2, *The Wizard of Oz; Lili.* 1/3, *The Sword of Doom; Hoodlum Soldier.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 12/20, *Prince Igor; Eugene Onegin.* 12/21, *Monsieur Verdoux; A King in New York.* 12/22, *It's a Wonderful Life; Mr. Deeds Goes to Town.* 12/23, *Midnight Cowboy; Desparate Characters.* 12/24, *Philadelphia Story; High Society.* 12/25, *Follow the Fleet; The Gay Divorcee.* 12/26, *Modern Times; Lili.* 12/27, *The Long Goodbye; Murder My Sweet.* 12/28, *La Dolce Vita.* 12/29, *Viridiana; Tristana.* 12/30, *The Thing; The Invasion of the Body Snatchers.* 12/31, *A Night at the Opera; Room Service.* 1/1, *Grand Hotel; Ninotchka.* 1/2, *Children of Paradise.* 1/3, *A Brief Vacation; Cleo from Five to Seven.* 1/4, *Smile; Fireman's Ball.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Julia.*

Cinema II, 3rd Ave nr 60th (PL 3-6022). *Outrageous!*

Cinema III, 59th at the Plaza (752-5959). Thru 12/24, *Julia.* From 12/25, *High Anxiety.*

Cinema Studio, Bdway & 66th (877-4040). Thru 12/20, *Heart of Glass.* From 12/21, *The Children of Theatre Street.*

Cinema Village, 22 E 12th (924-3363). 12/20, *The Last Picture Show; Paper Moon.* 12/21, 22, *Brando!; The Fugitive Kind.* 12/23, 24, *Modern Times; City Lights.* 12/25, 26, *West Side Story.* 12/27, *Little Orphan Annie; Bugsy Malone.* 12/28, 29, *Monty Python and the Holy Grail; Jabberwocky.* 12/30, 31, *The Wizard of Oz; Singin' in the Rain.* 1/1, 2, *Help!; Yellow Submarine.* 1/3, *La Dolce Vita.*

Columbia I, 2nd Ave at 64th (832-1670). Thru 12/20, *Roseland.* From 12/21, *The Gauntlet.*

Columbia II, 2nd Ave at 64th (832-1670). *That Obscure Object of Desire.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *The Turning Point.*

Criterion, Bdway at 45th (JU2-1796). *Semi-Tough.*

D.W. Griffith, 59th St E of 2nd Ave (759-4630). *Looking for Mr. Goodbar.*

Eastside, 3rd Ave at 55th (755-3020). *Annie Hall.*

8th St Cinema, 52 W 8th (674-6515). Thru 12/22, *Greased Lightning; Car Wash.* From 12/23, *Which Way Is Up?*

86th St E, 3rd Ave at 86th (249-1144). Thru 12/22, *Heroes.* From 12/23, *The Choirboys.*

Embassy 46th, 46th at Bdway (757-2408). *Oh, God.*

Embassy 72nd, at Bdway (SC 4-6745). Thru 12/20, *Handle With Care.* From 12/21, *Oh, God!*

E 59th St, betw 2nd & 3rd (688-1717). *The Savage Is Loose.*

Festival, 57th nr. 6th (757-2715). *1900.*

Fine Arts, 58th nr Lexington (PL 5-6030). *The Lacemaker.*

Forum, Bdway & 47th (757-8320). *A Piece of the Action.*

Gramercy, 23rd St nr Lexington (GR 5-1660). Thru 12/22, *Three Women; Nashville.* From 12/23, *A Special Day.*

Greenwich, 12th at Greenwich (WA 9-3350). *Telefon.*

Guild, 33 W 50th (PL7-2406). *Summerdog.*

Little Carnegie, 57th St nr 7th (246-5123). *The Turning Point.*

Loews Astor Plaza, Bdway at 44th (869-8340). *Star Wars.*

Loews Ciné, 3rd nr 86th (427-1332). *Saturday Night Fever.*

Loews Orpheum, 86th at 3rd (AT 9-4607). *Telefon.*

Loews State I & II, Broadway at 45th (582-5070). I. *Looking for Mr. Goodbar.* II. *The Goodbye Girl.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *The Goodbye Girl.*

Loews Triplex, Bdway at 83rd (877-3190). I. Thru 12/22, *Telefon.* From 12/23, *Which Way is Up?* II. Thru 12/20, *The Other Side of Midnight.* From 12/21, *The Gauntlet.* III. *Telefon.*

Murray Hill, 34th St nr 3rd Ave (685-7652). *The World's Greatest Lover.*

Museum of Modern Art, 11 W 53rd (956-7070). 12/20, noon, *Song of Ceylon* and *Rice;* 2:30, *Around the World in Eighty Minutes with Douglas Fairbanks;* 6 p.m. What's Happening?

National, 919 3rd Ave (486-0333). From 12/21, *The Gauntlet.*

New Yorker, Bdway nr 88th (TR 4-9189). *Looking for Mr. Goodbar.*

Olympia, Bdway at 107th (865-8128). Thru 12/20, Fantastic Animation Festival; *Bugs Bunny Superstar.* 12/21-29, *A Piece of the Action; Where's Papa?* 12/30-1/5, *Three Women; Nashville.*

Paramount, 2 Gulf & Western Plaza (247-5070). *The World's Greatest Lover.*

Paris, 4 W 58th (MU 8-2013). *The Man Who Loved Women.*

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 12/20, closed. 12/21-27, *A Piece of the Action.*

Plaza, 58th St, E of Madison (EL 5-3320). *Iphigenia.*

Quad, four cinemas at 34 W 13th (255-8800). (Last minute changes frequent here; phone ahead). I. Thru 12/22, *Valentino; The Queen.* From 12/23, *Equus.* II. Thru 12/20, *Pardon Mon Affair; La Grande Bourgeoisie.* From 12/21, *Short Eyes.* III. Thru 12/22, *Three Women; Nashville.* From 12/23, *A Special Day.* IV. Thru 12/22, *The The Story of Adele H.; I Never Promised You a Rose Garden.* From 12/23, *Heart of Glass.*

Radio City Music Hall, 6th Ave betw 50th & 51st (246-4600). *Pete's Dragon.*

Regency, Bdway at 67th (724-3700). 12/20, 21, *The Cat and the Fiddle; Girl of the Golden West.* 12/22-24, *Sweethearts; I Married an Angel.* 12/25-31, *The Red Shoes; Pygmalion.* 1/1, 2, *The 400 Blows; Shoeshine.* 1/3, 4, *M; Nosferatu.* 1/5-7, *Jules and Jim; La Strada.*

RKO Cinerama I & II, Broadway at 47th (975-8366). I. Thru 12/20, *The Mack; J.D.'s Revenge.* From 12/21, *Short Eyes.* II. Thru 12/22, *Andy Warhol's Dracula; Flesh Gordon.* From 12/23, *The Choirboys.*

RKO 86th I & II.–at Lexington (AT 9-8900). I. Thru 12/20, *Handle With Care.* From 12/21, *Short Eyes.* II. *Looking For Mr. Goodbar.*

St. Marks Cinema, 2nd Ave at 8th (533-9292). Thru 12/20, *I Never Promised You a Rose Garden; Sheila Levine Is Dead and Living in New York.* 12/21, 22, *Duck Soup; Animal Crackers.* 12/23-1/3, *Heroes; The Sting.*

72nd St East, nr 1st Ave (BU 8-9304). Thru 12/20, *One Sings, the Other Doesn't.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). *Mr. Klein.*

Sutton, 57th nr 3rd Ave (PL 9-1411). Theater closed 12/20, 21, 22. 12/23, 24, *Short Eyes.* From 12/25, *High Anxiety.*

Thalia, 250 W 95th (222-3370). Thru 12/20, *Paisan; Open City.* 12/21, 22, *Alexander Nevsky; The Sword and the Dragon.* 12/23, 24, *Foreign Correspondent; The Lady Vanishes.* 12/25-27, *Cabinet of Dr. Caligari; Blood of a Poet; Lot in Sodom; Un Chien Andalou.* 12/28, 29, *Sylvia Scarlett; Alice Adams.* 12/30, 31, *Taxi Driver; Murmur of the Heart.* 1/1-3, *Henry the Fifth; As You Like It.*

Theatre 80 St. Marks, 80 St Marks Pl (254-7400). Thru 12/24, theater closed. 12/25, 26, *Top Hat; Second Chorus.* 12/27, 28, *Secret Agent; The Man Who Knew Too Much.* 12/29, 30, *Citizen Kane; The Stranger.* 12/31, 1/1, *Nothing Sacred; My Man Godfrey.* 1/2, 3, *King Kong* (the original); *It Came from Outer Space.*

34th St East, nr 2nd Ave (683-0255). *Saturday Night Fever.*

Trans-Lux East, 3rd at 58th (PL 9-2262). Thru 12/22, *Equus.* From 12/23, *The Choirboys.*

Trans-Lux 85th, at Madison (BU 8-3180). *Oh, God!*

UA East, 1st Ave at 85th (249-5100). Thru 12/20, *Andy Warhol's Dracula; Flesh Gordon.* From 12/21, *The Gauntlet.*

Victoria, Bdway at 46th (354-5636). Thru 12/22, *The Spy Who Loved Me.* From 12/23, *Which Way Is Up?*

Waverly, 6th Ave at 3rd (WA 9-8037). *Looking for Mr. Goodbar.*

Whitney Museum of American Art, 945 Madison at 75th (794-0600). 12/20-24, Martha Rosler film program.

Ziegfeld, 141 W 54th (765-7600). *Close Encounters of the Third Kind.*

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

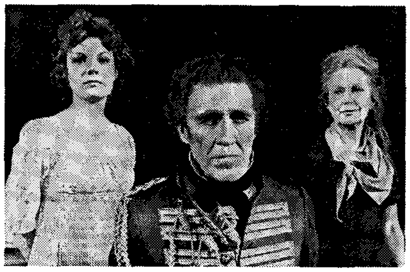
A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Monday, December 26

LOVE-DOVE—JUNE-MOON



Kathryn Walker, Jason Robards, and **Geraldine Fitzgerald** in a scene from the revival of Eugene O'Neill's last complete play, **A Touch of the Poet,** directed by Jose Quintero. Previews start tonight prior to a 12/28 opening. Helen Hayes, 210 W 46th (246-6380).

Tuesday, December 27

FALL GUYS

Jan Sterling and **Cameron Mitchell** in **November People,** a play by Gus Weill about the effects on a family when their politician father returns home after a jail sentence. Directed by Arthur Sherman. Previews begin tonight prior to a January 10th opening. Billy Rose, 208 W 41st (WI 7-5510).

Thursday, December 29

Cold Storage–Martin Balsam and Len Cariou in a play by Ronald Ribman about two men from vastly different backgrounds who meet in a hospital and discuss Life; directed by Frank Corsaro. Lyceum, 149 W 45th (JU 2-3897).

CURRENT

The Act–Imagine the incestuous marriage of TV and Las Vegas and, next, their idiotic progeny; you now have a perfect picture of this work. If ever a supposed Broadway musical looked like a cross between a less than spectacular TV spectacular and a dry-as-dust show at the Sands or the Desert Inn, this vulgar concoction is it. Its main—almost its only—selling point: Liza Minnelli, and she has only brashness, pathos, and desperate energy. Majestic, 247 W 44th (246-0730).

An Almost Perfect Person–A play about a widowed woman lawyer (Colleen Dewhurst), narrowly defeated in the race for Congress, who finds solace in consecutive flings with her campaign manager and treasurer. Directed by Zoe Caldwell. Essentially a TV play with perhaps a touch of extra sex. Belasco, 111 W 44th (JU 6-7950).

Annie–*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, Andrea McArdle's gleam in the title role, and a seven-year-old bundle of radiance named Danielle Brisebois) that only a Fagin reborn would note the drab book (Thomas Meehan) and lyrics (Martin Charnin) or Charles Strouse's recycled score. Alvin, 250 W 52nd (PL 7-8646).

Bubbling Brown Sugar–Avon Long, Josephine Premice, Joseph Attles, and Ursuline Kairson in a musical which celebrates the most famous people, places, night spots, and music of Harlem, from 1910-1940. Tues thru Sat at 8; Sat mat at 2; Sun at 2:30 & 7 p.m. ANTA, 52nd St W of Bdway (246-6270).

Chapter Two–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of Marsha Mason and Neil Simon and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Imperial, 249 E 45th (CO 5-2412).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St* (et al). Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mat. Wed & Sat at 2. Shubert, 225 W 44 (246-5990).

Dracula–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Frank Langella may be the ideal Dracula for this kind of production. The other actors, except for the splendid Alan Coates, are unsafe even in comic-strip size. Dennis Rosa misdirected. Martin Beck Theater, 302 W 45th (246-6363).

For Colored Girls Who Have Considered Suicide/ When the Rainbow is Enuf–Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling experience that makes the theater glow in all colors. Tues thru Sat at 8; mat Wed & Sat at 2, Sun at 3. Booth, 45th St (246-5969).

Gemini–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon-Sat at 8; Mat Wed & Sat at 2. Little Theater, 240 W 44th (221-6425).

The Gin Game–A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols, and acted to individual and joint near-perfection by Hume Cronyn and Jessica Tandy. John Golden, 252 W 45th (246-6740).

Golda–William Gibson has written a cheap, and over-simplified version of the life of Golda Meir. Shoddy direction, sets, and lighting, with, for the most part, indifferent-to-bad actors. The exception is Anne Bancroft, who, through sheer talent, never lets a two-note part grate on us. Gibson has tried to combine the unstageable business of warfare with scenes from the very discreet Mrs. Meir's life—and because the public events dwarf the private, *Golda* remains shadowy and stereotypical. Morosco, 217 W 45 (246-6230).

Grease–Broadway's senior musical, about highschool shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8 p.m. Wed. & Sat at 2 p.m., Sun at 3 p.m. Royale, 242 W 45th (245-5760).

I Love My Wife–Wife-swapping in Trenton, done as a series of sleazy skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8. Mats Sat & Wed at 2. Ethel Barrymore, 243 W 47th (246-0390).

The King and I–The Rodgers-Hammerstein classic of 1951, in a fuzzy, slovenly revival with Yul Brynner repeating his stint as the King, Constance Towers as the "I" and a gaggle of oriental-looking moppets. Tues thru Sat at 8; Mats Sat & Wed at 2; Sun at 3. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mat Sat & Wed at 2 p.m. On Sun 2 & 5 p.m. Cort, 138 W 48th (489-6392).

Man of La Mancha–What we have here is the unparalleled impudence of Dale Wasserman's book, the tuneless tunes of Mitch Leigh, and the rather tasteless dances of the late Jack Cole. Despite the virtues of the beautiful Emily Yancy, who can act and dance, and one or two others, this play is an equal insult to Cervantes, the American musical theater, and humanity. Thru 12/31. Palace, 1564 Broadway (PL 7-2626).

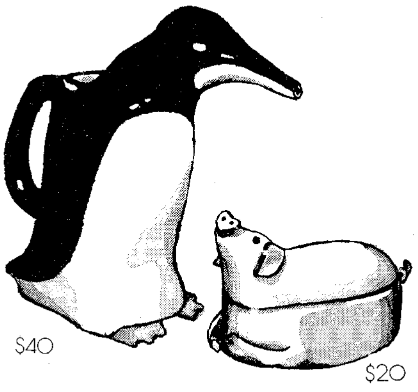
Miss Margarida's Way–Estelle Parsons has moved from off-Broadway to play her solo role as a demented schoolteacher. The audience is her classroom. Ambassador, 219 W 49th (CO 5-1855).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed & Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. & Wed at 2 p.m. Edison, 240 W 47th (757-7164).

Saint Joan–Lynn Redgrave stars as the maid of Orleans in George Bernard Shaw's play, directed by John Clark, with Tom Aldridge, Joseph Bova, Philip Bosco, and Robert Lupone. Thru 2/19. Circle in the Square, 1633 Broadway (581-0720).

Same Time, Next Year–Bernard Slade's comedy, of a genre that used to be called "saucy," neatly mingles two sure-fire elements, fornication and nostalgia. Over the years, however, the play has become ritualized, about as titillating as, say, an exhibition of bloomers at the Smithsonian. With Betsy Palmer and Don Murray. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. Brooks Atkinson, 256 W 47th (245-3430).

The Shadow Box–Michael Cristofer's haunting play, which won a 1977 Pulitzer prize and a best-play Tony Award, is set amoung terminal patients in a California hospital, and poses some daring questions about hopelessness and self-delusion. An altogether moving work, it even manages to be funny when circumstances permit. Gordon Davidson's direction of a superb nine-member cast approaches perfection; a superior evening all told.



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Side by Side with Sondheim–Hermione Gingold, Nancy Dussault, Larry Kert, and Georgia Brown offer a generous sampling of songs for which Stephen Sondheim wrote words, music, or both. Mon thru Sat at 8 p.m. Mat Wed and Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Sly Fox–Ben Jonson's *Volpone* updated to 19th-century San Francisco, with new gags stuck onto the original Jacobean plot-structure. Robert Preston, minus 76 trombones, plays the arch conniver. Tues thru Sat at 8; mat, Wed & Sat at 2; Sun at 3. Broadhurst, 235 W 44th (CI 6-6699).

The Wiz–Oz in blackface, Munchkins, Cowardly Lion, and all, with jivey dances choreographed by Geroge Faison. Tues thru Sat at 7:30; Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992).

Your Arms Too Short To Box With God–The Book of Matthew's greatest hits, turned into a generally lively gospel musical by Vinnette Carroll, Micki Grant, and Alex Bradford. Sometimes the wooing of audience by cast becomes a little blatant, but there is some spellbinding singing (notably by Salome Bey and Delores Hall) to set matters right. Wed thru Sat at 8; mat Wed, Sat & Sun at 2, Sun at 5. Eugene O'Neill, 230 W 49th (246-0220).

OFF and OFF-OFF BROADWAY

CURRENT

Another Way To Love–Authentic and unusual fantasies, followed by a discussion at which wine is served. Thurs and Fri at 8 p.m. $5. Project Cabaret, 127 Grand St (966-0322).

The Apple Tree–A musical diary of Adam and Eve, by Mark Twain, music and lyrics by Harnick and Bock, directed by Milburn Melhop. 12/22, 23, 29-31; 1/5-7, at 9:30. $3. Academy Arts, 330 E 56th (486-1431).

Black Body Blues–Gus Edwards play in repertory with *The Offering*, directed by Douglas Turner Ward, presented by the Negro Ensemble Company. St. Marks Playhouse, 133 Second Avenue (OR 4-3530).

The Club–It is Eve Merriam's conceit—and a rather good one, as it works out—that male villainy toward women is best definable in its own words. To that end, she has peopled her little revue with a gaggle of sexist males singing sexist songs and telling sexist jokes in a club at around 1910; the material is all authentic of the period. As a final kicker, all the roles are played by women, and a perfectly splendid septet of transvestites they are. You probably have to see this for yourselves to understand why this show is as delightful as it is. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330).

A Christmas Mumming–Renenactment of St George and the Dragon. 12/27-31, at 4 p.m. Medicine Show, 45 E 20th (982-2986).

CSC Repertory–Ibsen's *Rosmerholm;* Shakespeare's *A Midsummer Night's Dream*, and John Arden's *Sjt. Musgrave's Dance.* CSC Repertory, 136 E 13th St (677-4210).

Dancing in New York City–Julius Landau's new English-speaking play dealing with middle-aged bachelors and the women they meet at singles dances. Directed by Ran-Avni—Thurs and Sat at 8 p.m. Sun at 2:30 p.m. Thru 12/25. $3. Jewish Repertory Theater, 344 W 14th St (674-7200).

BABY BE MINE

Maureen Anderman (who was Frank Langella's co-lizard in *Seascape)* in Jack Gilhooley's **The Elusive Angel,** which is about baby buying on the black market. Directed by Stephen Robman. 12/22-1/8. Marymount-Manhattan, 221 E 71st (730-0794).

Dark of the Moon–Richardson & Berney's classic of rural Americana based on a ballad about a witch boy. Directed by Alan Wynroth. 12/21-23, 27-31, at 7:30. Theater of the Open, 316 E 88th (982-8146).

Don Juan in Hell–GBS's classic, Thurs thru Sat, thru 1/13. Medicine Show, 45 E 20th (982-2986).

Double Bill–Lamorisse's *The Red Ballon*, and O.Henry's *The Last Leaf* and *The Gift of the Magi.* 12/23, 30, 31. 1/6, 7. $3. Academy Arts, 330 E 56th (486-1431).

Drama Committee Repertory–Stephen Crane's *Blue Hotel.* Chekhov's *Ward Six.* Wilde's *An Ideal Husband.* Conrad's *Heart of Darkness.* All shows $3. Phone for dates. 17 W 20th St (929-8377).

The Dybbuk–A new translation by Mira Rafalowicz, directed by Joseph Chaikin, of the classic folk story. Public/Newman Theater, 425 Lafayette St (677-6350).

The Fantasticks–Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues-Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

A Fine Summer Night–Michael Shurtleff's play, directed by Tom Hill, is a comedy dealing with the involved love relationship of two older people. Performances nightly 12/27-1/8, at 7:30. $2.50. Corner Loft, 121 University Pl, at 13th (582-4240).

Fixed–Musical examining the faces and facades of the clientele of a beauty parlor. By Robert Riley, Howard Fenton, Gene Bone and Langston Hughes, directed by George Faison. 12/21, 22, at 8 p.m. with Sun mats at 2 p.m. on 12/18. $5. Riverside Church, 120th St & Riverside Drive (864-2929).

Green Pond–Stephanie Cotsirilos, Christine Ebersole, Richard Ryder, and Stephen James in a contemporary musical by Mel Marvin and Robert Montgomery. A Chelsea Theater Center production, it deals with human relationships. Westside Theater, 407 W 43rd (541-8395).

Hablemos a Calzon Quitado–A provocative comedy in Spanish by Guillermo Gentile, directed by Max Ferra. Fri thru Sun at 8 p.m. Mat Sun at 4:30 p.m. 12/31-2/5. $4. Intar, 508 W 53rd (247-6776).

Henry's Daughter–Cavada Humphrey in a one-woman play about the first Elizabeth of England. Thru 1/6. $2.50. VanDam Theater, 15 Van Dam St (675-0498).

Jean Cocteau Repertory–*The Cocktail Party;* Ibsen's *Love's Comedy.* Bouwerie Lane Theater, 330 Bowery (677-0060).

Lady Windemere's Fan–Oscar Wilde's drawing-room comedy directed by Andres Castro. Fri, Sat & Sun, at 8 p.m. 1/6-29. $3. West Side Repertory, 252 W 81st (666-3521).

A Man and His Woman–Craig *(Outrageous!)* Russell stars in an evening of theater, music, and humor. Tues thru Fri at 8 p.m. Sat at 8 & 11 p.m. Sun at 3 & 7. Theater East, 211 E 60th (355-7025).

The Mandrake–The less said about Machiavelli's comedy, the better. It's uninventively camped up by Wilford Leach's direction and decor, abysmally costumed by Patricia McCourty, and execrably acted by all but Angele Pietropinto and Larry Pine, who, unsubtle but professional, tower above a gaggle of ghastly amateurs. Public/Anspacher, 425 Lafayette St (677-6350).

The Misanthrope–A musical version of the Moliere comedy, with English verse translation by Richard Wilbur, and music by Margaret Pine; Directed by Leonardo Shapiro. Public/Anspacher Theater, 425 Lafayette St (677-6350).

Naked–Luigi Pirandello's play, starring Marie Puma, directed by Gene Feist. Tues thru Sat at 8; Wed, Sat & Sun at 2. Thru 12/31. Roundabout Stage Two, 307 W 26th (924-7160).

Never Waste a Virgin–Andrea Balis and The Cutting Edge play Thurs thru Sun at 8 p.m. $5. Wonder Horse, 84 E 4th St (533-1250).

The Offering–Gus Edwards's play is, as only a very few works by black playwrights are, basically absurdist, and draws its inspiration from Pinter. After ten minutes, with hardly a word spoken and virtually no action, we are catapulted into intensities made more striking through contrast with the preceding inertia. Douglas Turner Ward plays Bob Tyrone, the protagonist, and is also the director. St Marks Playhouse, 133 Second Ave (OR 4-3530).

Othello–Shakespears's tragedy, directed by Gene Feist, starring Earle Hyman, Carmen De Lavallade, and Leon Morenzie. Tues thru Sat at 8 p.m. mat, Wed, Sat, Sun at 2 p.m. $7.95 weekdays; $8.95 weekends. Roundabout/Stage One, 333 W 23rd (924-7160).

The Passion of Dracula–A totally new version of the Count's adventures by Bob Hall and David Richmond. Christopher Bernau plays the toothy one. Peter Bennett directs. Cherry Lane Theater, 38 Commerce St (YU 9-2020).

The Play of Daniel–A joyous twelfth century musical drama, narrated by Howard Da Silva, with major roles sung by members of the New York City Opera. Tues thru Sun, 12/20-1/1. The Stage Company, Flushing Town Hall, 137-35 Northern Blvd., near Main St, Flushing (353-7777).

A Photograph–A new work by Ntozake Shange, author of *For Colored Girls...*, in multi-media with a musical underscoring by David Murray; Oz Scott directs. Public/LuEsther Hall, 425 Lafayette St (677-6350).

MAL DE MER

Suzanne Costallos appears in **Play and Other Plays,** three one-act plays by Samuel Beckett, directed by Allan Schneider, at Manhattan Theater Club Downstairs, 321 East 73rd Street, Wednesday through Sunday at 9 p.m. with Saturday and Sunday matinees at 2:30 (472-0600).

Playwrights Horizons–Three plays in repertory. Sam Shepard's *Angel City;* Len Jenkin's *Gogol,* and Lanie Robertson's *Back County Crimes.* $3. 416 W 42nd (LO 4-1235).

Repertory at NYU–David Freeman's *Jesse and the Bandit Queen,* and three one-act plays by Chekhov, Williams, and Herlihy. Free. Thru 12/23, phone 598-2091 (9-5) for times. Circle in the Square/Upstairs, 149 Bleecker St.

Repertory Theater–Jean Paul Sartre's *No Exit,* Fri & Sat at 7:30. Chekhov's *A Marriage Proposal* and *The Boor,* Sun at 7:30. Both directed by Rose Lynch. Royal Playhouse, 219 Second Ave (GR 5-9647).

Royal Repertory–Jean Paul Sartre's *No Exit,* Fridays & Saturdays at 7:30; Chekhov's *The Boor* and *A Marriage Proposal,* every Sunday at 4 & 7:30. $3. Royal Playhouse, 219 Second Ave (GR 5-9647).

Rumstick Road–An original theater piece composed and directed by Spalding Gray and Elizabeth LeCompte. Thurs thru Sun at 10. Thru 12/23. $3.50. The Performing Garage, 33 Wooster St (966-3651).

The Seven Deadly Elements–Max Ernst's 1934 collage, through seven sections, adapted by Matthew Maguire. Thru 12/20, 21-24, at 8 p.m. Lamama Etc. 74a E 4th St (475-7710).

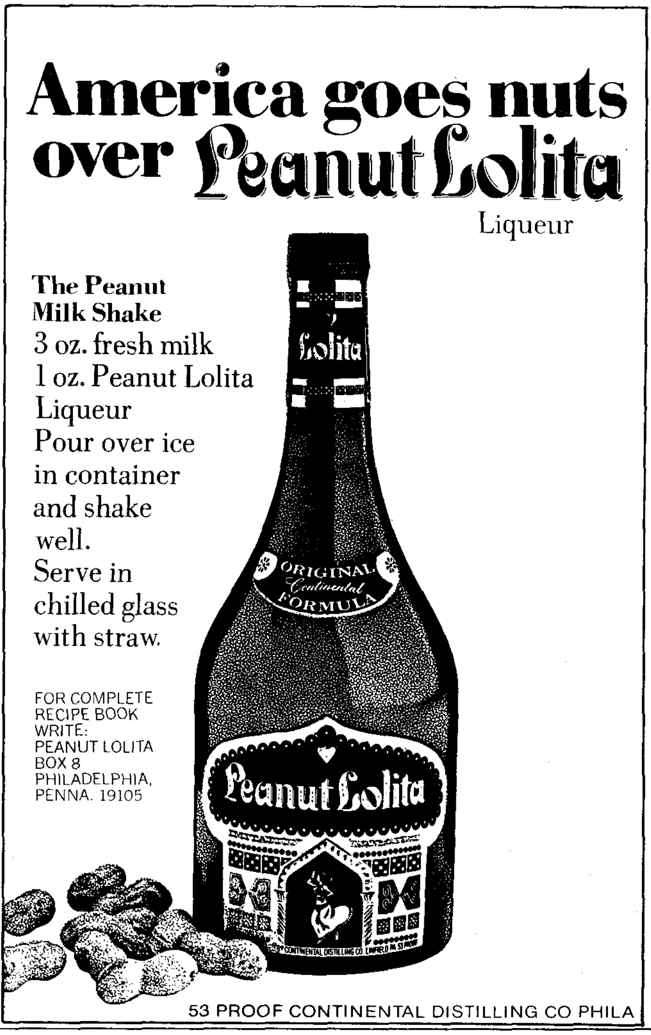
Soho Repertory–*The Play's the Thing.* Ronald Duncan's *Abelard and Heloise.* Soho Theater, 19 Mercer St (925-2588).

Spanish Theater Repertory: *Te Juro Juana, Que Tengo Ganas,* by Emilio Carballido; *La Dama Duende,* by Calderon; *La Fiaca by Ricardo Talesnik.* Suite Latinoamericana—two one-acters by Talesnik and Carballido. All plays in rotating repertory thru January and February. Gramercy Arts Theater, 138 E 27th. For dates call 889-2850.

El Super–Written and directed by Ivan Acosta, this tragic-comedy is presented in Spanish. Fri & Sat at 8 p.m. Sun at 6 p.m., thru January, 1978. $4. Cuban Cultural Center, 601 W 51st (586-8564).

That's Not Funny, That's Sick!–A National Lampoon comedy concert extravaganza incorporating the best of the magazine's sketches, record album material, and radio show pieces. Tues thru Sat at 8 & 11 p.m. thru 12/22. $5 during the week; $6 on weekends. The Other End, 149 Bleecker St (673-7030).

13th St Theater Repertory–Israel Horovitz's *Line* and *Shooting Gallery,* Fri & Sat at 7:30; Sun at 5:30. Richard Hall's *Love Match,* Tues & Thurs at 7:30.



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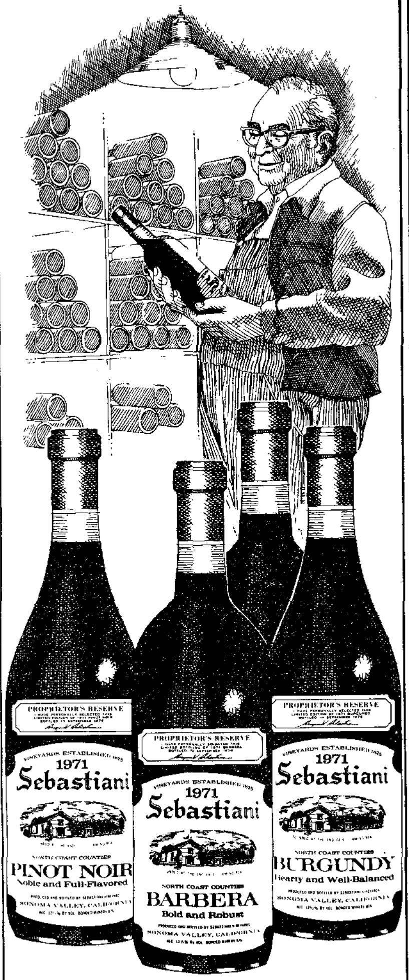

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George Birmisa's *Pogey Bait*, Thurs thru Sat at 10; Sun at 8. Alan L. Reed's *Aftermath of an Eagle*, Tues at 10. Tom Millot's *Three by Two*, Mon & Wed at 7:30. Sklaroff & Magesis's *Swamp Fox*, Fri & Sat at midnight. *Little Wild West Fighter*, Sat & Sun at 1 p.m. 50 W 13th (924-9785).

The Troupe Repertory–Jackie Skarvellis's *Black Mirror;* Joe Rennard's *World War-Zero;* Oscar Wilde's *The Importance of Being Earnest;* Anton Chekhov's *Three Sisters*. Thru 12/25, Fri & Sat at 8; Sun at 3 p.m. $3. Upstairs, at the Troupe, 335 W 39th (244-9699).

Ulysses in Traction–Albert Innaurato's biting, bitter comedy about a university drama department under siege. Marshal W. Mason directed Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at 3 p.m. Thru 1/8/78. Circle Repertory Company, 99 Seventh Ave So (924-7100).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.)*, but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Jane Galloway, Susan Merson) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

The Water Engine–A new play by David Mamet, directed by Steve Schachter. 12/20-1/28. Cabaret at the Public Theater, 425 Lafayette St (677-1750).

Women I Have Known–An evening with one American woman, about many, written and performed by M. Tulis Sessions. $3. Thru 1/9. IRT, 120 W 28th (243-7494).

Zinnia–Woman's ultimate confrontation with reality, with Carol Mayo Jenkins and Emily Frankel, directed by John Cullum. Fri & Sat at 8; Sun at 3. Colonnades Theater, 428 Lafayette St (673-2222).

HERE'S MUD IN YOUR EYE

John Holms as the slave in The Performance Group's production of Seneca's **Oedipus**, directed by Richard Schechner. Tues thru Sun at 7:30, thru January 15. $3 and $5. The Performing Garage, 33 Wooster Street (one block north of Canal) (966-3651).

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (Cl 7-7000).

Cachaça–403 E 62nd. Mirrors, marble-topped tables, potted palms, gray velvet Chesterfield sofas, and singer Joyce Silveira with dancing to the Helcio Milito nine-piece band, who play popular Brazilian music, every night from 10 to 4 a.m. (688-8501).

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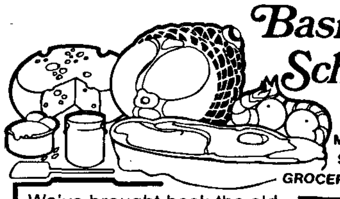

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Playboy Club–5 E 59th. In the Cabaret: 12/30, 31, 1/3-7, Julius La Rosa. In the Playroom: Thru 1/1/78, Minsky's Burlesque (PL 2-3100).

Rainbow Grill–65th floor, 30 Rockefeller Plaza. 12/19-1/14, Keely Smith! Mon thru Sat, at 9:15 & 11:30 p.m. (PL 7-8970).

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Reflections–40 E 58th. Attractive bi-level discotheque, open Wed, Fri & Sat from 10 to 4 a.m. (MU 8-3365).

Roseland–239 W 52nd. Ballroom open Wed thru Sun 6:30 to midnight. From 2 p.m. Thurs and weekend. Bands of Tony Martell and Ramon Argueso. Petro and Olga dance class Wed (CI 7-0200).

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Starship Discovery #1–350 W 42nd, betw 8th & 9th. Futuristic discotheque in a three-floor entertainment complex. 9 p.m. to 7 a.m. Wed thru Sun (695-1114).

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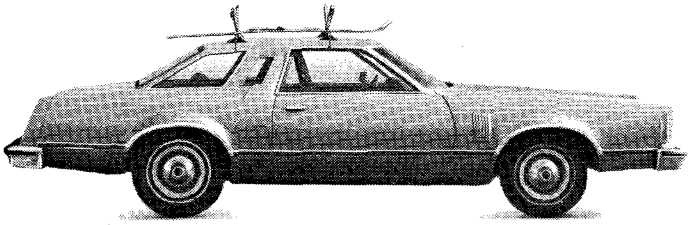

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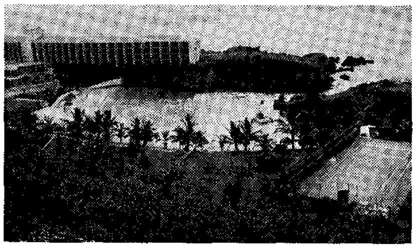

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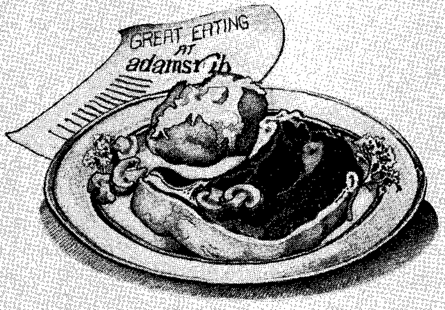

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Sherry Netherlands, 5th Ave at 59th St (759-9020). **Le Petit Restaurant:** Pianist Cyril Haynes plays Mon & Tues and pianist Earl Rose plays pop, classical tunes, Wed thru Fri, 8 to 1 a.m.

St. Regis-Sheraton, 5th Ave & 55th (PL 3-4500). **Ole King Cole:** Ray Hartley at the piano, from 5:30 to 9, *Mon thru Fri. Dining and dancing 9 p.m. to 2 a.m.* nightly except Sunday.

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Ali's Alley–77 Greene St. 12/20-24, Frank Wright Quartet. Monday nights are reserved for trumpeter *Ted Daniels and Energy, his big band* (226-9042).

Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mabel Godwin at the piano Tues thru Sat, 9 to 3 a.m. (CH 2-9468).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, *requests* (581-3580).

Axis in Soho–463 W. Bdway. *Thru 12/24,* Air, with Henry Threadgill, Fred Hopkins, and Steve Mcall, will be bringing its inimitable brand of lively progressive jazz to this comfortable art gallery-turned-night club. It's one of the most rewarding "new music" groups of the decade (228-0882).

The Ballroom–458 W Bdway. 12/20-1/8, the music and lyrics of Fred Silver, with Fred himself and singers Betty Glenn, Joe Porter, and Gordon Ramsey, Tues, Wed, Thurs, Sun 8:30 & 10:30; Fri & Sat, 9:30 & 11:30 (473-9367).

Bar None–167 E 33rd. Dardenelle, a feather-fingered pianist and engaging singer, seems to have established a permanent residency in this restaurant (684-3223).

Beefsteak Charlie's–12th St & Fifth. 12/21-23, Dave Rocha & Elliot Zigmund Quartet. 12/28-31, Teruo Nakamura and the Rising Sun (675-4720).

Bondini's–62 W 9th. A Mediterranean dining grotto, with singer-guitarist-stroller Vittorio Impigliá who serenades in five languages, from 7 p.m. on (777-0670).

Christy's Skylite Gardens–64 W 11th. Charming restaurant filled with plants, skylights, and music nightly (673-5720).

The Cookery–University Pl at 8th St. Yet another unusual bill of fare: Odetta, a charter member of the New York folkie scene in the '60s, is singing a repertoire of blues with pianist Sammy Price, thru 12/28. Sundays, Rose Murphy, the big lady with the tiny voice, sings from 8 p.m. to 1 a.m. accompanied *by Morris Edwards on bass (OR 4-4450).*

Crawdaddy–45th St & Vanderbilt Ave. A genuine New *Orleans restaurant, with the singing pianist Frankie* Dash, and his trio entertaining thru 12/30. Buddy Tate's Trio 1/2-2/10, Mon thru Fri, 6:30 thru 11:30 (889-8331).

Daly's Daffodil–59th St & First. Pianist-arranger-*composer Ellis Larkins plays Tues thru Sat from 9* p.m. until forever. Sundays, 7:30-10:30 p.m. Daphne Hellman, harpist, with guitarist Ed Berg & bassist Tomka (688-0018).

David Copperfield Pub–38th & Lexington. It's a Dickens of a place, English food. Len Metcalfe plays every night but Mondays from 9 until 3 a.m. (684-8227).

Eddie Condon's–144 W 54th. Red Bàlaban and his Cats. 12/20, trombonist Ed Hubble. 12/25, closed. 1/1, The Scott Hamilton Quintet (265-8277).

Gregory's–First Ave at 63rd. Mon & Tues, Al Haig, a tough-minded tender-touch lyric pianist, who swings like an April breeze, is at the center of a trio that

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HIS OWN THING

Composer-singer-pianist **Danny Apolinar** performs nightly, Tuesdays through Saturdays, 9 p.m. to 2 a.m. in the Aquarium Lounge at **David K's,** 1115 Third Avenue at 65th Street, from December 27th. He was co-author of the music and lyrics of the award-winning *Your Own Thing* (with Hal Hester).

Jimmy Ryan's–154 W 54th. Roy Eldridge is a monument to the jazz spirit, and to miss seeing him at work is to deny yourself the pleasure of witnessing one of the few enduring giants. He has a fine rhythm section and if nothing grabs you during one set, stay for another, and then a third; there's always one moment during the evening when he challenges himself and plays a trumpet solo that will warm your head for days. His group includes clarinetist Joe Muranyi and trombonist Bobby Pratt. On Mondays and Sundays, Max Kaminsky, no slouch either, leads the band. Fridays, 5:30 to 8, the Stan Gold Quartet (664-9700).

Larson's–1160 Third Ave. Brooks Kerr, a gifted disciple of lyric stride piano, a natural singer, and a walking file cabinet of pop and jazz tunes no one else plays, is in deft command of a quartet (with reedman Russell Procope, bassist Aaron Bell and drummer Shelton Gary) Thursdays thru Sundays. On Tuesdays and Wednesdays he duets with Bell, an irristably authoritative musician with lovely touch and perfect time (744-2540).

Michael's Pub–211 E 55th. "A Tribute to Fats Waller," Thru 12/31, with pianist Dick Wellstood, trumpeter Herman Autrey, drummer Tommy Benford, bassist Milt Hinton, saxist Babe Clark, and Marty Grosz on banjo and guitar. From 9:15 p.m. Closed Sundays (PL 8-2272).

Monsignore II–61 E 55th. Plush place with a great chef, and strolling guitarist-singer Bravo Riccardo entertaining Mon thru Sat from 6:30 (EL 5-2070).

Oliver's–141 E 57th. English-type restaurant, with piano music from 2 p.m. thru closing. Pianist Steve Marks, Mon thru Fri thru 11 p.m. Singer-pianist Danny Deaver, Mon, Wed, Fri & Sat; singer-pianist Pat Holley on Tues & Thurs (753-9180).

Onde's–160 E 48th St. A new split-level dining room with a dance floor and lounge. The Art Syms Quartet plays. The illustrious pianist-singer Bill Russell in the lounge (752-0200).

Ponte's–39 Desbrosses St, two blocks below Canal. Italian cuisine; every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

Reno Sweeney–126 W 13th. 12/19-24, Morgana King, jazz singer. Wed thru Sat, from 12/21, singer Blossom Dearie, 6 p.m. to 7:30 12/26-1/8, Charles Ludlam in *The Ventriloquist's Wife*, at 9 & midnight. (691-0900).

Sacred Cow–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

Storyville–41 E 58th. Thru 12/31, tenor saxist Illinois Jacquet. Monday nights, from 9 to 1, David Chesky's 15-piece band (744-1640).

Stryker's–103 W 86. Mon, Dave Matthews Big Band. Tues, Joao Palma sextet. Wed, Nightflyte (874-8754).

Tavern on the Green–(in Central Park—Just tell the cabbie, he'll take you)—Elm Bar: Pianist-singer Ronny Whyte performs Wednesday thru Sundays from 9 p.m. to 1 a.m. (873-3200).

Tramps–125 E 15th St. Showcase, 12/20 & 27 from 8 p.m. Composer-singer Rich Look, 12/21, 22, 23, at 8:30 & 10:30. Stormin' Norman and Suzie, 12/28-31, 8:30 & 10:30 (260-0370).

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BLOWING MY OWN HORN

by ARTHUR RIBACK

If you're going to be in "Madison Square Garden Country" to see the **Knicks** or **Rangers,** you would do well to say hello to young **"Toots" Shor** – Rory is following in his pop's footsteps. Toots' steak and chops were mansized, his drinks were two-fisted – and they still are today. New Yorkers are still buzzing about the recent memorial to Toots by the Commissioners of Football, Baseball, Basketball, and Hockey. Toots is smiling on us from his "saloon in the heavens." I loved the guy; I think of him often.

"Restaurant Biz" today is like "Show-Biz" – Typical example is **General Motor's Autopub** in the GM Building at 59th & 5th. This time of year the shoppers, strollers, and vacationing school kids make the Autopub hum with excitement. On Saturday and Sunday afternoon there are cartoons, clowns, and big stars on hand. **Bob McAllister** and **Miss Susan** of Sesame Street make frequent appearances. The free cinema dining lounge shows continuous full length flicks. No admission – the price of lunch or dinner passes you to see **Elvis Presley, Laurel & Hardy, Star Trek,** etc. Then of course, there's the **Sunday Brunch** – For just $4.95 you get a sizzling grill, hot breads, vintage coffee plus all the Champagne Orange you can drink.

New Year's Eve falls on a Saturday – and any decent club in town is virtually sold out – If you're stuck and need some help with last minute reservations; call my friend Dave Rubin at **Party Line** – 563-7450. The service is free. Dave is an expert at placing parties of all sizes in N. Y.'s leading restaurants and hotels. Don't worry 'bout Dave. He gets paid from the various spots he works with. He'll even give you prices on the phone.

Did'ja ever celebrate a "Bavarian New Year"? **Luchow's,** the 95 year old dining landmark on 14th Street runs an "Open House" every New Year's Eve. Dinner (no increase in price) – free noisemakers and Bavarian hats plus music by the **Victor Herbert Strings** and lusty **Oompah Band.** Be different; try Luchow's.

The world famed **Moscow Circus** is at the Garden thru January 2. Detente notwithstanding, this is a marvelous event to take the kids to. For a perfect package before or after the Circus – have lunch or dinner at Madison Square Garden's **Steer Palace,** one of New York's fine restaurants. The kids will love the whole rack of Spareribs. Steer Palace Chef Bruno is cast in the mold of the world's great chefs.

Hats off to **Max Arons,** pres. of Local 802 for his marvelous slogan – "Live music makes the Big Apple live." How true!

This columnist appears in the Daily News

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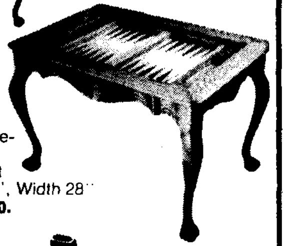

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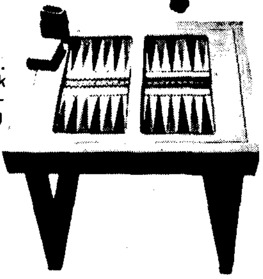

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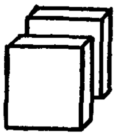

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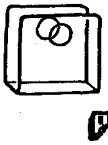

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Special Events

рождествóм христóвым!

The fabulous **Moscow Circus**—dancing bears, aerialists, clowns, Cossack riders, acrobats, jugglers, and more—is a delightful Christmas present to New York from the Soviet Union. This world-famous troupe is making its sixth appearance here and features 13 new acts. At the Felt Forum, 12/20 thru 1/2 (563-8000).

Moscow Circus, Felt Forum (563-8000); 12/20 at 7:30, 12/21-22 at 10:30 & 7:30, 12/23 at 2 & 7:30, 12/24 at 2, 12/25 at 1:30 & 5:30, 12/26 at 1:30 & 5:30, 12/27-31 at 10:30, 2 & 7:30, 1/1-2 at 1:30 & 5:30.

Bubbling Brown Sugar, Westbury Music Fair; 12/26-27 at 8:30, 12/28 at 2 & 8:30, 12/29 at 8:30, 12/30 at 8:30, 12/31 at 7 & 10:30.

Joseph and the Amazing Technicolor Dreamcoat, BAM Opera House, 12/20-23 at 7, 12/24-25 at 2 & 6, 12/27-30 at 7, 12/31 at 2 & 8, 1/1 at 2 & 6.

Beatlemania, Winter Garden Theater, 1634 Broadway (245-4878); 12/20-23 at 8, 12/24 at 2 & 7, 12/25 at 3 & 7:30, 12/27-30 at 2 & 8, 12/31 at 7 & 10, 1/1 at 2 & 5, 1/3 at 8.

Mummenschanz, Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.

Rex Magnifico, Lamb's, 130 W 44th St. (575-0300), Daily at 12:30, 2:30, 6 & 8. Thru 12/31.

Community Holiday Festival, Alice Tully Hall; 12/20 at 11 a.m., 12/21-22 at 11 & 1, 12/23 at 11, 12/27-30 at 7:30, 1/1 at 2 & 7:30, 1/3 at 7:30.

Concerts

Tuesday, December 20

New York Philharmonic, Avery Fisher Hall, at 8:30.
Early Music, 92nd St. Y, at 7:30.
Oratorio Society of New York, Carnegie Hall, at 8.
Michael McCraw, Carnegie Recital Hall, at 8.
Chamber Music Society of Lincoln Center, Alice Tully Hall, at 7:30.
Aulos Ensemble, 92nd St. Y, at 9.

Wednesday, December 21

Clarion Concert, Alice Tully Hall, at 8:30.
Chamber Music, 92nd St. Y, at 8.
Alfreda Oliver, Carnegie Recital Hall, at 8.
Musica Sacra, Avery Fisher Hall, at 8.
Peter Katyn, Town Hall, at 8.
West Side Madrigalists, World Trade Center Main Rotunda, at 12:15.
John Cage, The Kitchen, at 8:30.
Community Christmas Carol Sing, St. Thomas Church, Fifth Ave. at 53rd St., at 12:10.

Thursday, December 22

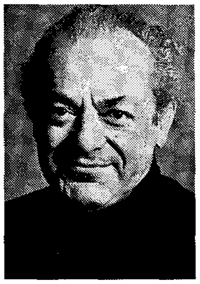
Judy Collins, Carnegie Hall, at 8.
David Glazer/Michael Rudaikov/Evelyne Crochet, 92nd St. Y, at 8.
John Cage, The Kitchen, at 8.
West Side Madrigalists, Schirmer Music Store, 1 E 49th St., at 5.
Messiah Sing-In, Avery Fisher Hall, at 8.
Chamber Music of Federal America, Carnegie Recital Hall, at 8.
NYU Choral Arts Society, Alice Tully Hall, at 8.
Concertino String Quartet, Museum of Holography, at 7:45.

Friday, December 23

Judy Collins, Carnegie Hall, at 8.
Calvin Hampton, Calvary Episcopal Church, Park Ave. South at 21st St., at midnight.
Seoul Chamber Ensemble, Carnegie Recital Hall, 8.
Masterwork Chorus & Orchestra, Avery Fisher Hall, at 8.
Hugo Goldenzweig, Lincoln Center Library, at 4.

Saturday, December 24

MERRY CHRISTMAS!



The New York String Orchestra and Wind Ensemble, under conductor **Alexander Schneider** (left), will perform twice this week at Carnegie Hall. The first concert, on Christmas Eve at midnight is an all-Bach program and the second, on December 29 at 8, is an all-Mozart affair featuring soloist Peter Serkin (247-7459).

Fantasia on Christmas Carols, Broadway United Church of Christ, Ninth Ave. at 60th St., at 8.
Messiah, *Church of Our Lady of Pompei, 25 Carmine St., at 11.*
Advent Musik, Immanuel Lutheran Church, Lexington Ave. at 88th St., at 7:30.
Christmas Music, Holy Trinity Church, CPW at 65th St., at 10:30.
Christmas Music, St. Bartholomew's Church, Park Ave. at 51st St., at 10:30.

Sunday, December 25

Festival Evensong, St. Thomas Church, Fifth Ave. at 53rd St., at 4.
Ceremony of Carols, St. Bartholomew's, Park Ave. at 51st St., at 4.
Christmas Oratorio, Holy Trinity Church, CPW at 65th St., at 5.

Monday, December 26

Charles Ludlam/Black-Eyed Susan/Walter Ego, Reno Sweeney's, 126 W 13th St. (691-0900), at 9 & 12.

Tuesday, December 27

New York Kammermusiker, Donnell Library, 20 W 53rd St. (787-0517), at 6:30.
P.D.Q. Bach, Avery Fisher Hall, at 8.
Downtown Glee Club, Trinity Church, Bdwy at Wall St. (285-0800), at 12:45.
Robert Fleischer, Lincoln Center Library, at 4.

Wednesday, December 28

Nieuw Nederlande Consort, Whitney Museum Downtown, at 12:30.
P.D.Q. Bach, Avery Fisher Hall, at 8.
Sea Chanteys, South St. Seaport, at 2.
George Kehler, Lincoln Center Library, at 4.
Si-Yo Music Society, Pace University Schimmel Center (285-3715), at 2.

Thursday, December 29

New York Philharmonic, Avery Fisher Hall, at 8:30.
Douglas Keilitz, St. Paul's Chapel, Bdwy at Wall St., at 12:10.
New York String Orchestra & Wind Ensemble, Carnegie Hall, at 8.
New York Kammermusiker, Salvation Army Home, West End Ave. at 96th St. (787-0517), at 2:30.
Tony Conrad, The Kitchen, at 8:30.

Friday, December 30

New York Philharmonic, Avery Fisher Hall, at 2.
Tony Conrad, The Kitchen, at 8:30.
P.D.Q. Bach, Avery Fisher Hall, at 8.

Saturday, December 31

New York Philharmonic, Avery Fisher Hall, at 8:30.
St. Luke's Chamber Ensemble, Church of St. Luke in the Fields, 487 Hudson St. (943-0950), at 8.

Calvary Choir, Calvary Episcopal Church, Park Ave. South at 21st St., at 8.

Sunday, January 1

Christmas Oratorio, St. Bartholomew's Church, Park Ave. at 51st St., at 4.
Christmas Oratorio, Holy Trinity Church, CPW at 65th St., at 5.

Monday, January 2

Edith Beale/Judith Cohen, Reno Sweeney's, 126 W 13th St. (691-0900), at 9 & 12.

Tuesday, January 3

New York Philharmonic, Avery Fisher Hall, at 7:30.
Olewsky Trio, 92nd St. Y, at 8.
Jury's Irish Cabaret From Ireland, Carnegie Hall, at 8.
Bijan & Holly Yakouboff, Carnegie Recital Hall, at 8:15.

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Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).
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City Center, 131 W 55th (246-8989).
The Kitchen, 484 Broome St. (925-3615).
Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).
Madison Square Garden, Seventh Ave at 33rd (563-8000).
Mannes College of Music, 157 E 74th St. (737-0700).
Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).
92nd St. Y, at Lexington Ave. (427-6000).
Town Hall, 123 W 43rd (582-4536).
Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Dance

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Swan Lake; Pas de deux; Allegro Brillante; Serenade: 1/3 at 8.

Opera

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Tues, 12/20 at 8: **Der Rosenkavalier** with Jones, Grist, Minton, Rintzler, Shicoff. Conductor: Hager; director: Merrill; designer: O'Hearn. Wed, 12/21 at 8: **La Traviata** with Chiara, Alexander, Quilico, Kraft. Conductor: Woitach; director: Lunt; designer: Beaton. Thurs, 12/22 at 8: **Tannhäuser** with Rysanek, Bumbry, Battle, McCracken. Conductor: Levine; director: Schenk; designers: Schneider-Siemssen & Zipprodt. Fri, 12/23 at 8: **Der Rosenkavalier** (Same cast as 12/20). Sat, 12/24 at 2: **La Bohème** with Scotto, Mitchell, Wixell, Plishka. Conductor: Conlon; director: Melano; designer: Pizzi. Sat, 12/24 at 8: **La Traviata** (Same cast as 12/21). Mon, 12/26 at 8: **Tannhäuser** (Same cast as 12/22).
Tues, 12/27 at 8: **La Bohème** (Same cast as 12/24). Wed, 12/27 at 8: **Il Trovatore** with Arroyo, Cortez, Merighi, Wixell. Conductor: Patanè; director: Merrill; designers: Colonello & Reppa. Thurs, 12/29 at 8: **Der Rosenkavalier** (Same cast as 12/20). Fri, 12/30 at 8: **Tannhäuser** (Same cast as 12/22). Sat, 12/31 at 2: **La Traviata** (Same cast as 12/21). Saturday, 12/31 at 8: **Il Trovatore** (Same cast as 12/27). Mon, 1/2 at 8: **Cavalleria Rusticana** with Dunn, Jones, Kraft. **Pagliacci** with Mauti-Nunziata, Vickers, MacNeil. Conductor: Patanè; director: Zeffirelli; designer: Zeffirelli. Tues, 1/3 at 8: **Il Trovatore** (Same cast as 12/27).

OTHER

FROHLICHE WEIHNACHTEN!

The American Museum of Natural History (Central Park West at 79th St.) is featuring a special holiday treat for the kiddies this week: **The Ballad of the Bremen Band,** a children's opera based on the Grimm fairy tale. The performances are as follows: December 27 thru 30 at 11, 1:30 & 3 (873-1300).

Amato Opera, 319 Bowery (228-8200). *La Bohème* 12/30-31 at 7:30.
Light Opera of Manhattan, 334 E 74th St. (535-6310). *The Merry Widow,* 12/21 at 2 & 8:30, 12/22-23 at 8:30, 12/24 at 4 & 8:30, 12/27 at 8:30, 12/28 at 2 & 8:30, 12/29-30 at 8:30, 12/31 at 4.

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.
Asterisk denotes shows of special distinction.
Art listing edited by Holly Pinto.

SOLOS

57th STREET

Karel Appel–Dutch expressionist sculpture and graphics, thru 1/7. Heidenberg, 50 W 57th (586-3808).
***Stanley Boxer**–Polished marble, abstract sculpture in odd, elongated shapes, thru 1/5. deNagy, 29 W 57th (421-3780).
Solomon Ethe–Ethereal recent paintings, thru 1/7. Pearl, 29 W 57th (838-6310).
***Monir Farman-Farmaian**–Geometric abstractions in mirror mosaics that combine Iranian folk traditions of glass painting and modern constructivist fantasy, thru 12/23. Rene, 6 W 57th (765-1330).
***Hans Hofmann/Kenneth Noland**–1930s and 1950s brush and pen and black ink drawings/Geometrically-shaped canvases of painted fields and bands of color, thru 1/11. Emmerich, 41 E 57th (PL2-0124).
***Jasper Johns**–Screen prints, thru 1/7. Alexander, 20 W 57th (757-3721).
***James McGareell**–Figures in interiors, plus linear and tonal preparatory drawings, thru 1/5. Frumkin, 50 W 57th (757-6655).
Alberto Magnani–Realist everyday objects, thru 12/30. Jasper, 42 E 57th (751-8230). Mon-Sat 10-5:30.
***René Magritte**–35 surrealist paintings that confront image and idea/8 studies for the Casino at Knokke-Le Zoute, Belgium, thru 12/31. Janis, 6 W 57th (586-0110)/Metropolitan Museum of Art.
***Louise Nevelson**–Recent black wood sculptures, plus a dark cavernous garden of reliefs suspended over mirrors, thru 1/7. Pace, 32 E 57th (HA 1-3292). Church, 619 Lex Ave (935-2200).
Branko Paradis–Yugoslav primitives, thru 1/7. Hammer, 51 E 57th (644-4400).
***Ludwig Sander**–Charcoal drawings, 1933 to 1959, of Positano; Colorado landscapes and abstract interiors, thru 1/5. Esman, 29 W 57th (421-9490).
Stephen S'Soreff–Large drawings on canvas-backed paper, thru 1/3. Markel, 50 W 57th (581-1909).
***Rufino Tamayo**–Recent symbolist figures and still lifes in glowing topaz and watermelon colors, thru 12/30. Marlborough, 40 W 57th (541-4900).
Robert Wilson–Furniture from his well-known theatrical operas, thru 12/24. Multiples, 38 E 57th (755-3520).

MADISON AVE & VICINITY

Jose Francisco Bellorin–Still lifes, thru 1/30. Galeria Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.
Peter Berg–Objects, thru 1/6. Urdang, 23 E 74th (BU8-7004).
Marc Chagall–30 posters, thru 12/31. Rolly-Michaux, 943 Mad Ave (535-1460).
***Niki De Saint-Phalle**–Wall pieces and sculpture, including brightly colored *Nanas,* thru 1/21. Gimpel Weitzenhoffer, 1040 Mad Ave (628-1897).

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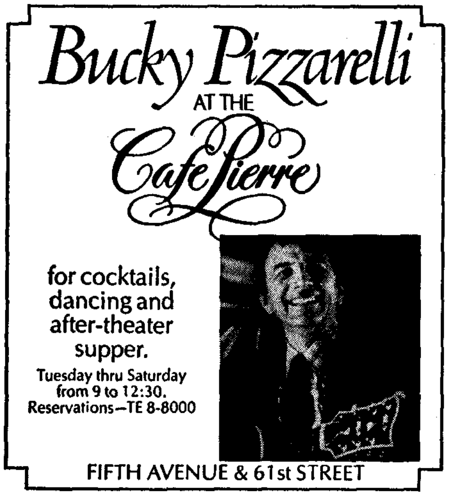

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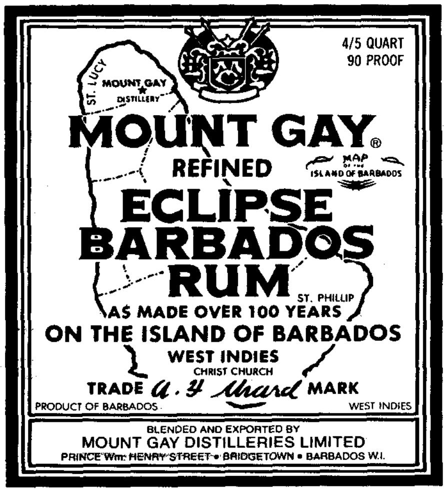

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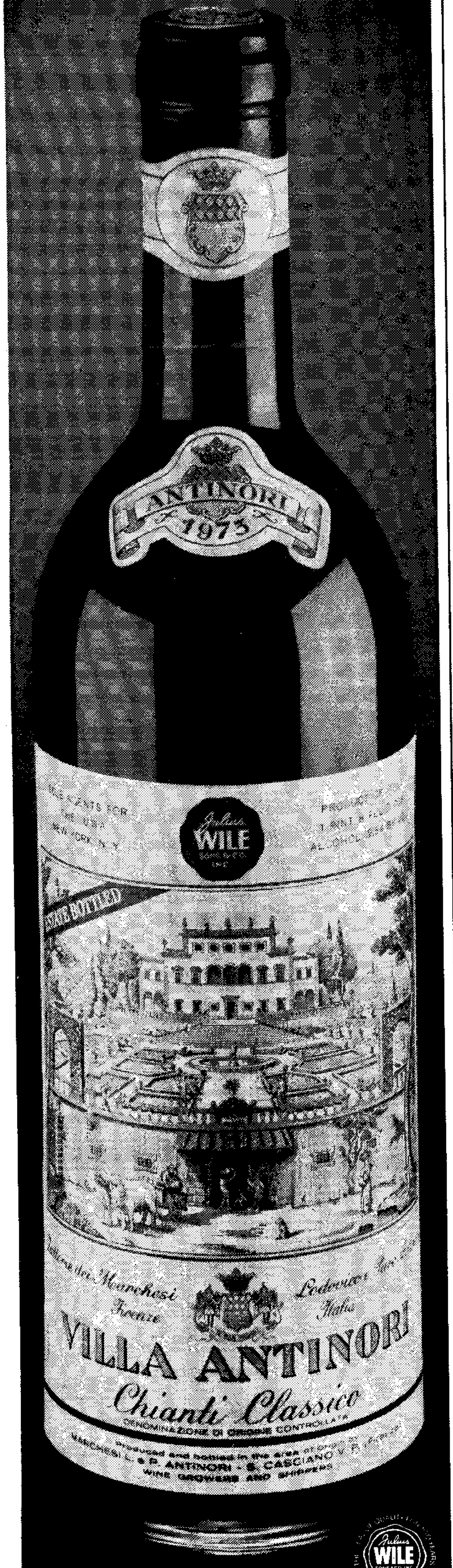

Estate Bottled

***R. Buckminster Fuller**–Drawings from 1927 to 1977, thru 12/31. Feldman, 33 E 74th (249-4050). Mon-Sat 10-5:30.

***Charles Garnier**–Architectural studies for the Paris Opera, thru 1/14. Spaced, 165 W 72nd (787-6350).

R.C. Gorman–Paintings by this American Indian, thru 1/1. Clay, 1162 Mad (861-4372). Mon-Sat 10-6.

***Roy Lichtenstein**–New paintings, thru 12/31. Blum Helman, 13 E 75th (249-5350).

***Loren Madsen**–Sculpture, thru 12/31. McKee, 140 E 63rd (688-5951).

***Boris Margo**–Romantic landscapes and space-fantasies of the 30s and 40s, thru 1/7. Knowlton, 19 E 71st (794-9700).

***Joan Mitchell**–New, powerful, abstract landscapes, thru 1/14. Fourcade, 36 E 75th (535-3980).

***Judith Ornstein/Susan Rothenberg Drawings/Hand-colored lithos,** thru 12/24. Willard, 29 E 72nd (744-2925).

***Richard Piccolo**–Recent paintings and drawings, thru 1/7. Schoelkopf, 825 Mad Ave (TR9-4639).

***Anne Ryan**(1889-1954)–Color woodcuts from the 40s, thru 12/31. Kraushaar, 1055 Mad at 80th (535-9888).

Oliver Smith–52 theatrical designs, thru 12/31. Touchstone, 118 E 64th (826-6111).

***Andy Warhol**–Portraits of great world athletes, thru 1/7. Kerr, 49 E 82nd (628-1340). Mon-Sat 10-5.

SoHo

Jo-Ann Acey–Abstractions on paper, thru 12/26. Alnico, 123 Prince (288-6586). Tues-Sun 12-5.

Maude Boltz–Works, thru 1/11. A.I.R., 97 Wooster (966-0799).

Jack Delano/Hamish Fulton–Family photos/Works, thru 12/31. Sonnabend, 420 W Bdwy (966-6160).

***Walter De Maria**–Stainless steel sculpture composed of 13 related geometric units, thru 1/31. Friedrich, 393 W Bdwy (925-9380). Tues-Sat 12-6.

***Jeff Hoone/George Miller/Lucio Pozzi**–Color photos/Morocco in paint/A walk-through situation, thru 1/7. Freidus, 158 Lafayette (925-0113).

Tom Kendall–Abacus-type grids, thru 12/30. Echo, 133 Mercer (WA5-4799).

Mevorach–Acrylic sculpture, thru 12/23. Mirage, 132 Greene (925-7045).

Roman Opalka–Black and white number series paintings and drawings, thru 12/23. Weber, 420 W Bdwy (966-6115).

Grace Graupe Pillard/Judith Solidkin–Naked nudes/Cartouche lithos, thru 12/31. Razor, 464 W Bdwy (533-3427).

Giana Pisacano–Works in clay, thru 12/24. Waking Mountain, 158 Spring (925-4642).

Mimi Smith–Letters to Art and drawings, thru 12/30. Franklin Furnace, 112 Franklin (925-4671). Tues-Sat 12-6.

Ted Stamm–Structural canvas pieces and architectonic drawings, thru 12/23. Bromm, 90 W Bdwy (732-6196). Tues-Sat 1-6.

Daniel Teis–Abstract expressions of calm and stress, thru 1/8. Viewing Room, 72 Wooster (431-5904).

***Robert Wilson**–New work by the creator of *Einstein on the Beach,* thru 1/5. Cooper, 155 Wooster (677-4390).

OTHER

***Mies van der Rohe**–A graphic explanation of the Seagram Plaza, his only building in NYC, thru 2/1. Seagram Building (4th fl), 375 Park Ave (572-1168). Mon-Fri 10-4.

Jack Powell–Abstract watercolors, thru 12/22. Gallery 36, 200 Park Ave (973-7000). Mon-Fri 9-5.

Jose Rodriguez–Paintings, thru 12/30. Kromex, 1 Rockefeller Pl (489-8445). Mon-Fri 10-5.

Tony Rosenthal–A monumental steel tubing sculpture entitled *Hammarskjold,* thru 1/31. Hammarskjold Plaza Sculpture Garden, 866 2nd Ave (861-3115).

Masako Koho Yamamoto–Japanese brush abstractions, thru 12/29. Educational Alliance, 197 E Bdwy (475-4595). Mon-Fri 10-6.

GROUP SHOWS

57th STREET

Findlay–17 E 57th (HA1-5390). Winter scenes by Dunlap, Holmes, Sebire, others, thru 12/31.

Hamilton–20 W 57th (765-5915). New works by members, thru 1/7.

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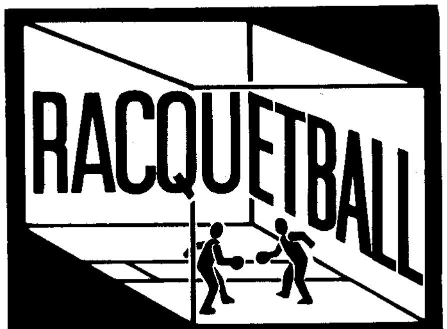

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***Kennedy**–40 W 57th (541-9600). Works by members of the Showhegan school, including Indiana, Nevelson, Shahn, Neel, others, thru 12/21.

Spectrum–30 W 57th (246-2525). Football, including Benton's *Forward Pass,* thru 1/21.

Sumers–50 W 57th (541-8334). Forgotten American 20th century printmakers, thru 12/31.

***Taylor**–30 W 57th (489-9874). Nudes and owls by Archipenko, Miro, Soyer, Rauchenberg, others, thru 1/4.

***Zarre**–41 E 57th (752-0498). Contemporary American geometric abstractionists, thru 1/7.

MADISON AVE & VICINITY

***Acquavella**–18 E 79th (734-6300). Mon-Sat 10-5. Contemporary pictures and sculpture by Caro, Christo, De Kooning, Stella, others, thru 1/14.

***Reinhold Brown**–26 E 78th (RE4-7999). More than 20 Art Deco posters from France, Germany, Switzerland, Austria, and Holland, thru 1/31.

Christopher–766 Mad Ave (737-3224). Gisson, Sarsony, Shawe, others, thru 12/24.

Cityana–16 E 53rd (752-2079). Gouache and tempera paintings of New York by Tom Naegele, thru 1/7.

Cucalón–145 E 72nd (472-8741). Gallery members, thru 1/30.

Deutsch–43 E 80th (861-4429). Avery, Burchfield, Gottlieb, Lawson, Nevelson, Marsh, others, thru 12/31.

Douglas–22 E 72nd (879-7392). Naive works in all media by 14 artists, thru 1/21.

Duhl–31 W 54th (582-4163). Ceremonial objects by Americans including prayer shawls, spice boxes, and a marriage canopy, thru 12/30.

Gallery 84–1046 Mad at 80th (628-4920). Tues-Sat 12-5. Visions of night by Bascom, Bauer, Kirsch, Wolf, others, 12/21-31.

Graham–1014 Mad Ave (535-5566). Contemporary British pottery, thru 12/24.

***Harlow**–1100 Mad Ave (988-4360). Wed-Sat 12-6. Fashion/watercolors and prints by Brunelleschi, Dufy, Vincent; photos by Beaton, Bourke-White, Otto; early fashion at Ascot and Longchamps, 1912-1916, thru 1/14.

***Hirschl & Adler**–21 E 70th (535-8810). American folk art from 1760 to 1900, thru 12/29.

Ingber–3 E 78th (744-3158). Kites by Adler, Cove, Geist, Martin, Parrino, Schanker, others, thru 1/4.

***Institute for Architecture and Urban Studies**–8 W 40th (398-9474). 24 houses designed by architects Gwathmey and Siegel, thru 1/5.

Kottler–3 E 65th (RE4-3491). Mon-Fri 12-6, Sat 12-4. Elliott, Fogel, and Stone-Deltattre, thru 12/30.

***Laboetie**–9 E 82nd (535-4865). Crotti, Hockney, Klee, others; costume designs by Seligmann, thru 1/31.

L'Ibis–667 Mad Ave (935-0490). Coptic textiles and amulets from Egypt, thru 3/6.

Ronin–46 E 70th (535-2221). Mon-Fri 10-5. Japanese woodblock prints by Kawase Hasui, thru 12/24.

***Sabarsky**–987 Mad Ave (628-6281). Works by Expressionists such as Dix, Feininger, Nolde, thru 2/25.

***Shepherd**–21 E 84th (UN1-4050). 19th century English watercolors and drawings modestly priced, thru 12/31.

Society of Illustrators–128 E 63rd (TE8-2560). Mon-Fri 10-5. Members, thru 12/22.

Stone–48 E 86th (YU8-6870). Blizzard, Budz, Lynch, Rosenblum, Sultz, and Zabar, thru 12/22.

SoHo

Braunstein/Quay–139 Spring (925-1200). Ceramic sculpture by Brady, Breschi, Hooven, others, thru 1/14.

***Buecker & Harpsichords**–465 W Bdwy (260-3480). Fabric pieces from the 60s by Bradshaw-Smith, Christo, Mazzello, Weil, others, thru 12/24.

***Cunningham Ward**–94 Prince (966-0455). Drawings and small paintings by Bleckner, Cote, Moore, others, thru 12/23.

Double U–60 Thomas (349-7628). Tues-Sat 12-6, Sun 12-4. Contemporary drawings, thru 1/7.

***Drawing Center**–137 Greene (982-5266). Original works commissioned for postcards by Brainard, Dine, Steinberg, Ashbery, others, thru 1/7.

***Sperone Westwater Fischer**–142 Greene (431-3685). Recent art from Europe, thru 1/7.

Green Mountain–135 Greene (674-2390). Perception and conception in figurative paintings, thru 12/31.

***OK Harris**–383 W Bdwy (431-3600). Paintings by Bechtle, wall reliefs by Brown, sculpture by Kessler and Thomas, thru 12/31.

Hubris–150 Thompson (982-1827). Aebi, Birenbaum, Monk, Nix, others, thru 12/31.

***Hutchinson**–138 Greene (966-3066). Small works by members, including Doyle, Ginnever, Romano, Valentin, others, thru 12/31.

Neill–136 Greene (925-8633). Paper works by Berger, Palaia, Zago, others, thru 12/23.

***SculptureNow**–142 Greene (966-3066). 22 Cornell alumni sculptors, among them Artschwager, Fine laNoue, Matta-Clark, others, thru 1/14.

2nd Floor–97 Greene (226-1518). Six expressionists, thru 1/31.

Soho Center–114 Prince (226-1995). Tues-Fri 12-5, Sat 11-5. Six new artist including Lewis, Rossi, Schnell, Thompkins, others, thru 12/31.

Soho 20–99 Spring (226-4167). Tues-Sat 12-6. Invitational with Abramson, Holup, Tardi, thru 1/4.

Solomon–392 W Bdwy (925-1900). 15 artists and self-representation, including Africano, Brainard, Knowles, Zucker, others, thru 1/4.

Spring Street Enamels–171 Spring (431-8151). Tues-Sun 12-6, Fri 12-9. Enameled impressions in limoges, cloisonne, champleve, other, thru 1/1.

Terrain–141 Greene (777-4426). Tues-Sat 1-6. Miniature prints, drawings, paintings, thru 1/19.

Ward-Nasse–131 Prince (925-6951). Synchronistic abstractions by Allen, land-sea-air by Damon, color grids by Goldstein, thru 1/5.

OTHER

AEA–1780 Bdwy (245-6376). Mon-Fri 11-5, Sat 11-3:30. All media by members, thru 12/23.

African-American Institute–833 United Nations Pl (949-5711). Mon-Fri 9-5, Sat 11-5. Works by 20 contemporary African artists living in America, thru 1/14.

***American Academy of Arts and Letters**–Audubon Terrace, Bdwy bet 155 & 156 Sts. (286-1480). Tues-Sun 1-4. Alexander Calder/Contemporary American artists, thru 12/30.

Artworkspace–114 W 17th (691-2821). Mon-Fri 4-7, Sat & Sun 12-6. A large loft with fanciful animals by Harris, ceramic sculpture by Bursztyn, Paradise, others, weavings by Sutta, thru 12/24.

Associated American Artists–663 5th Ave (PL5-4211). Prints, thru 12/30.

***Center for Inter-American Relations**–680 Park Ave (249-8950). Tues-Sun 12-6. Abstract currents in Ecuadorian Art, thru 1/22.

***China Institute**–125 E 65th (744-8181). Mon-Fri 10-5, Sat 11-5, Sun 2-5. Ceramics, paintings, and calligraphy from I-Hsing, China, thru 1/29.

Cooper Union–Houghton, 3rd Ave at 7th (254-6300). Mon-Fri 2-7. Works by alumni, including Fischer, Glaser, Krasner, R. Soyer, others, thru 12/23.

F.I.T.–7th Ave at 27th (760-7760). Tues, Wed 10-9, Thurs-Sat 10-4. Decorative arts by faculty, thru 1/7.

Glassmasters Guild–621 6th Ave (924-2868). Stained glass by US artists, thru 12/31.

***Grey**–NYU, 33 Washington Pl (598-7603). Government art projects of the 30s by Abbott, Davis, Gorky, Neel, Pollock, others, thru 12/23.

Haitian Primitives–225 W 28th (736-0253). Metal sculpture by Seresier, Juste, others, thru 12/25.

***NY Public Library**–5th at 42nd (790-6551). Illustrations from children's books, including *Mother Goose* and *Alice in Wonderland,* plus the poems and letters of Marianne Moore, (1887-1972), thru 12/31.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

Weyhe–794 Lex Ave (TE8-5478). Prints, drawings, watercolors, and small sculpture by Frasconi, Larez, Rizzi, others, thru 12/31.

Photography

***American Museum of Immigration**–Base of the Statue of Liberty (732-1236). Daily 9:15-5. *Italian Americans:* A pictorial essay from 1875 to 1977, thru 1/29.

***Alice Austen**(1866-1952)/**Chansonetta Stanley Emmons**(1858-1937)–Worlds that are no more, thru 1/4. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

Marion Bernstein/Abu Simbuu–A Bedford Stuyvesant neighborhood/Ghana, thru 1/14. Bedford

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Camera Club of NY–37 E 60th (838-9710). Mon-Fri 1-6. Members, 12/22-1/16.

***Julia Margaret Cameron**–Victorian portraits of the 1860s, plus 19th century topographical studies, thru 12/24. Wolf, 30 W 57th (586-8432).

***Jack Delano/Hamish Fulton**–Photos, thru 12/24. Sonnabend, 420 W Bdwy (966-6160).

***Lee Friedlander/Nancy Rexroth**–Tonal urban landscapes/Gold-toned prints of Iowa, thru 12/24. Light, 724 5th Ave (582-6552).

Michael Grayson Levine/Christopher Makos–Photos, thru 1/7. Foto, 492 Broome (925-5612). Wed-Sat 1-6.

***Philippe Halsman**–*Life* magazine portraits and imaginative studies done in collaboration with Dali, thru 1/29. Prakapas, 19 E 71st (737-6066).

David Hamilton–Romantic and erotic views, thru 1/23. Images, 11 E 57th (838-8640).

***Izis**–Small circus groups in and around Paris, thru 12/24. Carlton, 127 E 69th (249-9880).

K & L Gallery–222 E 44th (661-5600). Mon, Wed, Fri 1-5. Contemporary color photography, thru 12/30.

***Yousuf Karsh/Eadweard Muybridge**–Portraits of Churchill, Hemingway, O'Keeffe, others/Landscapes in the Yosemite Valley in California in 1872, plus motion studies, thru 1/7. Helios, 18 E 67th (988-5593).

Kodak–1133 6th Ave (262-6170). Mon 12-5, Tues-Sat 9:30-5. *The Fun and Fascination of Trains,* thru 1/7.

***Rhoda Nathans**–Portraits of well-known literary, artistic, musical, and political personages, thru 12/31. Nikon House, 620 5th Ave (486-1428).

John Phillips–The surrender of the old Jewish Quarter in Jerusalem, 1948, and those sites today, thru 12/30. American-Israel Cultural Foundation, 4 E 54th (751-2700). Mon-Fri 10-4.

***Stieglitz**–34 W 13th (675-9721). Fri-Sun 1-6, Tues 7-9. Intimate black and white portraits of Minor White by Abe Frajndlich, plus others, thru 12/27.

Philip Thorneycroft Teuscher–People and locations, thru 1/30. Motal, 18 W 45th (228-1633). Mon-Fri 9-6.

***Doris Ulmann**(1884-1934)–Soft focus images of Appalachian craftsmen and southern blacks, thru 12/23. Pfeifer, 825 Mad Ave (737-2055).

***Zabriskie**–29 W 57th (832-9034). Sculpture seen through the photographer, including Branucusi's visions of his own work, Sheeler's studies of Zorach's wood pieces, Strand's interpretation of Lachaise, others, thru 1/14.

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Peru's Golden Treasures:* A 2,000 year period that represents the pre-Inca cultures; thru 1/15. *Azurite and Gold:* Two magnificent mineral specimens; thru 1/31.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4. *Images of Horror and Fantasy:* 19th and 20th century art; thru 12/30.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *The History of Fashion Photography;* thru 1/8. *Retrospective: Three Years of Inmate Art;* thru 12/26.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. thru 1/31. *More Than Meets the Eye:* 400 works from the permanent collection; thru 2/12.

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. *Battles of the Revolution;* thru 1/31.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Forty Modern Masters:* Works by Arp, Cézanne, Ernst, Klee, Picasso, and others; thru 2/1.

Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. Ronald Bladen Outdoor Sculptures, thru 1/31. Americans from the Biennale de Paris, thru 12/31.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5, Tues til 8. *The End of the Game:* Peter Beard's 20-year African experience; thru 1/22.

Jewish Museum, 1109 Fifth Ave. (860-1888). Sun 11-6, Mon-Thurs 12-5.

Metropolitan Museum of Art, Fifth at 82nd (TR 9-5500). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Annual Baroque Christmas Tree and Creche Display;* thru 1/28. *Treasures of Early Irish Art: 1500 B.C. to 1500 A.D.;* thru 1/15. *Age of Spirituality:* Late antique and early Christian art, third to seventh century; thru 2/12. *Highlights of the Irwin Untermyer Collection:* About 400 works of English and Continental decorative arts; thru 6/30.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *Rembrandt and His Century:* Drawings, thru 2/19.

El Museo del Barrio, 1945 Third Ave. (831-7272). Mon-Fri 10-4, Sun 12-5.

Museum of American Folk Art, 49 W 53rd St. (581-2474). Tues-Sun 10:30-5:30. *The All-American Dog; thru 4/2.*

Museum of the American Indian, Broadway at 155th St. (283-2420). Tues-Sun 1-5.

Museum of Broadcasting, 1 E 53rd St. (752-7684). Tues-Sat 12-5.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *Young Americans:* Works in fiber, wood, plastic; thru 12/31.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. Holographic movies, thru 12/31.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9, 12/21 & 28 10-6. *Cézanne:* More than 100 paintings and watercolors focusing on the ten years preceeding Cézanne's death in 1906; thru 1/3. *Universal Pictures:* thru 1/31. *Noguchi: The Sculptor As Designer:* An exhibition of akari—light scultures/lamps; thru 1/6. *Herbert Bayer:* Photographic works; thru 1/29.

National Art Museum of Sport, Madison Square Garden Center, Penn Plaza (244-4127). Tues-Sat 10-6. Bronze sculptures by Rhoda Sherbell and oil paintings by Mervin Honig; thru 12/27.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri, Sun 1-5; Sat 10-5. *Moving in the City:* Three centuries of transportation in New York.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Christmas Treasures:* Arts from the 14th century to the present; thru 1/8. Jewelry by Vita Jaspan, thru 1/8.

South Street Seaport Museum, 16 Fulton St. (766-9020). Daily, 11-6. *Cast Iron & Brownstone:* Paintings by Audrey Rogow; thru 12/31.

Studio Museum in Harlem, 2033 Fifth Ave. (427-5959). Wed 10-9, Tues-Fri 10-6, Sat & Sun 1-6. *African Artists in America;* thru 1/14. *Stone Churches of Ethiopia:* Photos by Jim Payne; thru 1/8.

Ukrainian Museum, 203 Second Ave. (228-0110). Wed, Sat & Sun 1-5; Fri 3-7. Also by appt.

Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-9, Weekdays 11-6, Sun 12-6. *Jasper Johns:* A retrospective spanning 22 years; thru 1/22. *American Art-Union:* Works from 1839 to 1852 by American artists; thru 1/15. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3.

Sports

Holiday Festival, *Madison Square Garden* (563-8000). 12/27: Holy Cross vs. Georgetown at 7, Princeton vs. Alabama at 9; 12/29: Third Place Game at 7, Championship Game at 9.

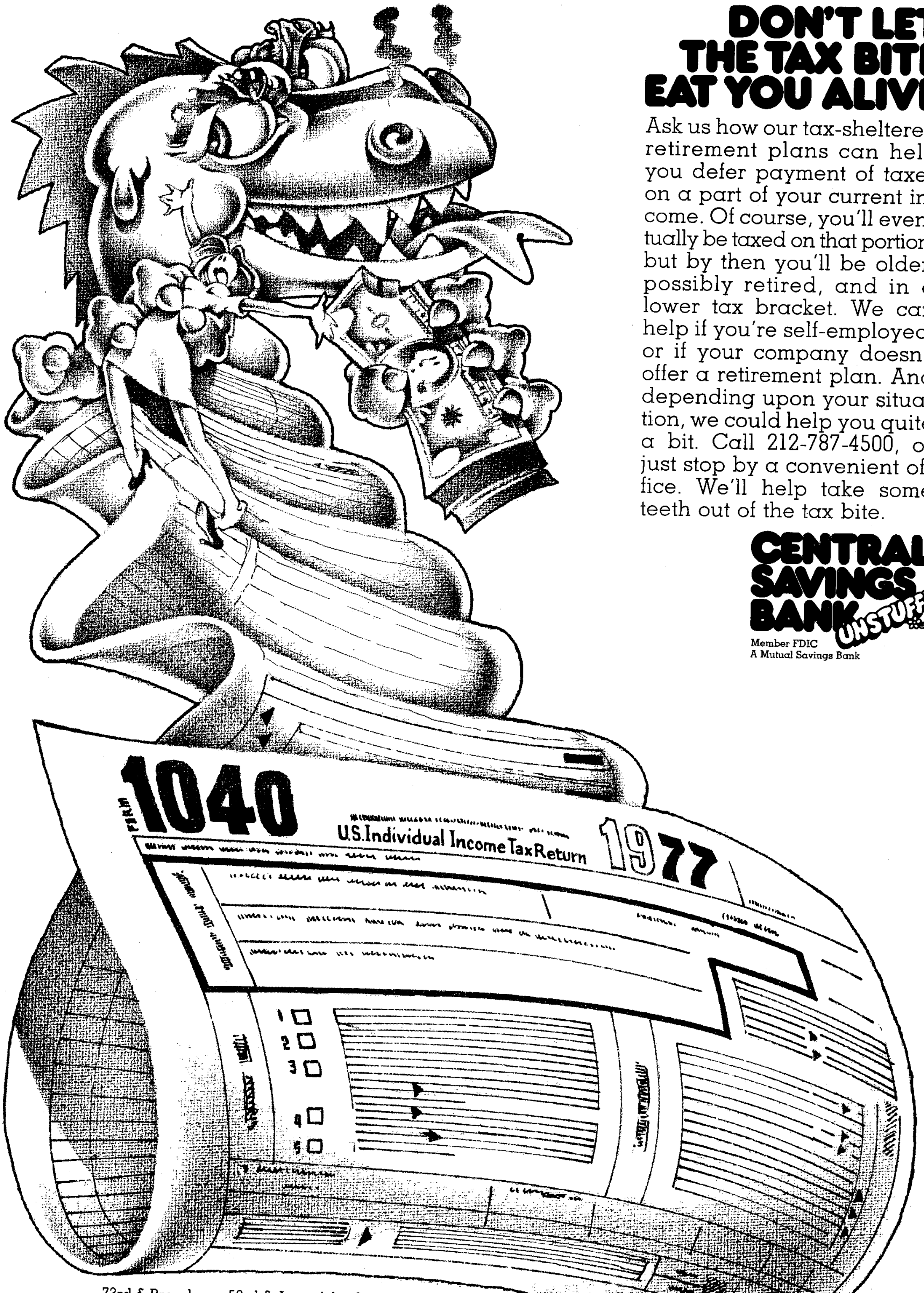
Rangers, Madison Square Garden (564-4400); vs. Washington Capitals, 12/21; vs. Cleveland Barons, 12/23; vs. Philadelphia Flyers, 12/28; vs. Buffalo Sabres, 12/31. At 7:35.

Islanders, Nassau Coliseum (516-694-5522); vs. Colorado Rockies, 12/20 at 8:05; vs. St. Louis Blues, 12/22 at 8:05; vs. Montreal Canadiens, 12/31 at 5:05; vs. Vancouver Canucks, 1/3 at 8:05.

Knicks, Madison Square Garden (564-4400); vs. Phoenix Suns, 12/20; vs. Philadelphia 76ers, 12/25; vs. New Orleans Jazz, 12/30; vs. Cleveland Cavaliers, 1/1; vs. Los Angeles Lakers, 1/3. At 7:30.

Nets–Rutgers Athletic Center (201-935-8888); vs. Houston Rockets, 12/21; vs. Buffalo Braves, 12/23; vs. New York Knicks, 12/29. At 8:05.

New York Ski Service–For up-to-date ski conditions and information on ski areas (both domestic and foreign) call 986-5872 Mon-Fri 2 p.m. till 6 p.m. New York *Magazine will be happy to* answer any and all your questions.


FORM
1040
U.S. Individual Income Tax Return
1977
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DON'T LET THE TAX BITE EAT YOU ALIVE.

Ask us how our tax-sheltered retirement plans can help you defer payment of taxes on a part of your current income. Of course, you'll eventually be taxed on that portion, but by then you'll be older, possibly retired, and in a lower tax bracket. We can help if you're self-employed, or if your company doesn't offer a retirement plan. And depending upon your situation, we could help you quite a bit. Call 212-787-4500, or just stop by a convenient office. We'll help take some teeth out of the tax bite.

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THE YEAR OF THE APPLE

WIDE WORLD

New York is the most compelling city in the world, and this year the world, however grudgingly, came close to admitting it. Certainly all eyes were on us. Headlines, in languages that few New Yorkers could read, proclaimed our sorrows and triumphs. Who could turn his eyes away? Those who wished us ill were doubtless pleased to see our power fail, our streets stalked by a mass murderer, our finances in disarray. "Yeah, yeah," the real New Yorker answers, "so what else is new?" We can handle all that and did. And we not only endured, we prospered:

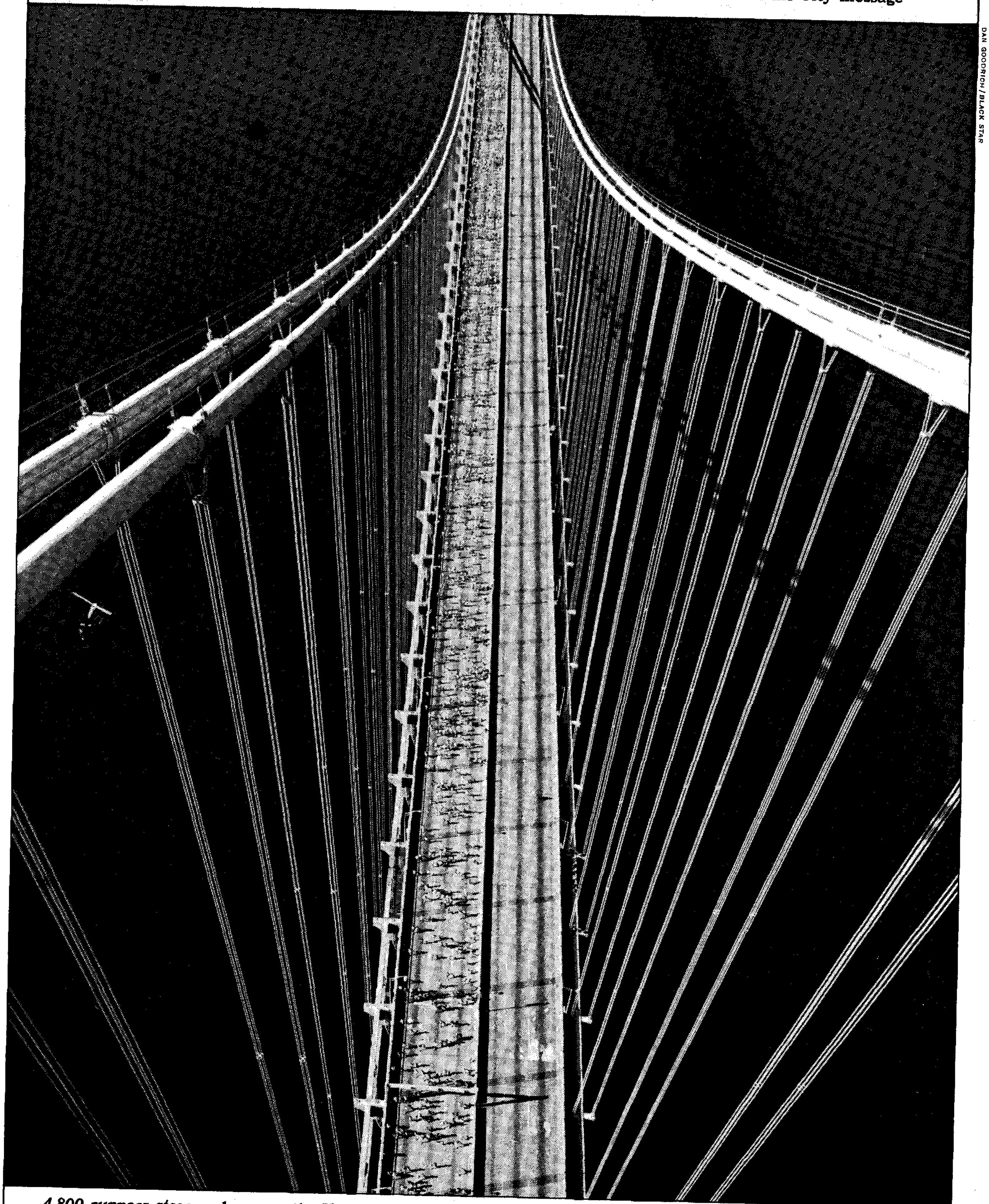
- Hotel occupancy is the highest in three decades.
- The corporate move-out stampede is over.
- The number of manufacturing jobs in town has increased for the first time in twenty years.
- Broadway, Off Broadway, and Off–Off Broadway are all having a smash year.
- There is a shortage of prime office space for the first time in years.

MARTHA SWOPE

MARK IVINS

We could go on and on. We could talk about the arts and the money and the sheer imaginative power that is unleashed daily in this town. That's why we live here, isn't it? To borrow an old but very useful phrase from burlesque: This must, this really *must*, be the place.

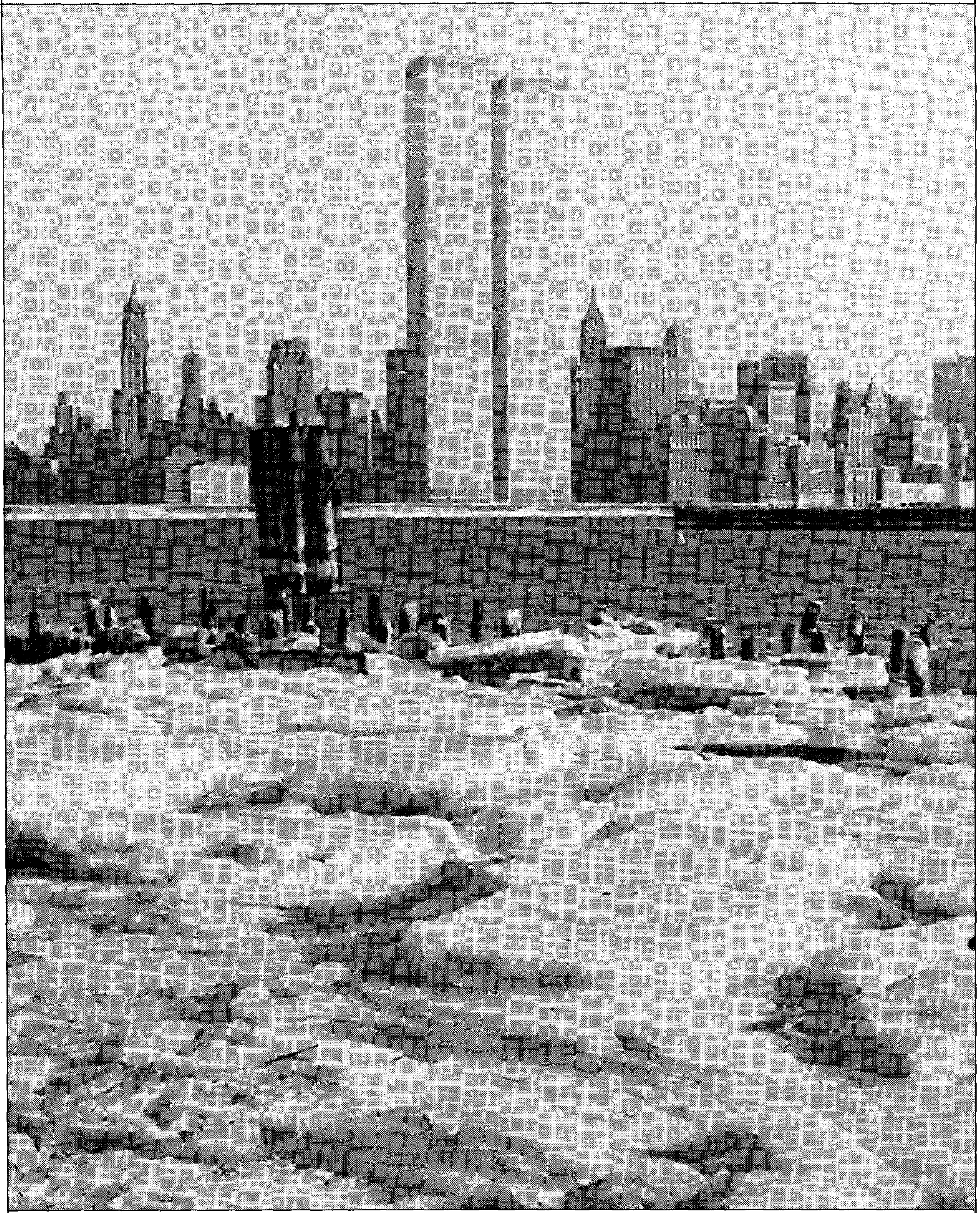
"New York is a marathon runner."—Abraham Beame, 1977 State of the City message



DAN GOODRICH/BLACK STAR

4,800 runners streamed across the Verrazano Bridge at the start of the New York Marathon on October 23.

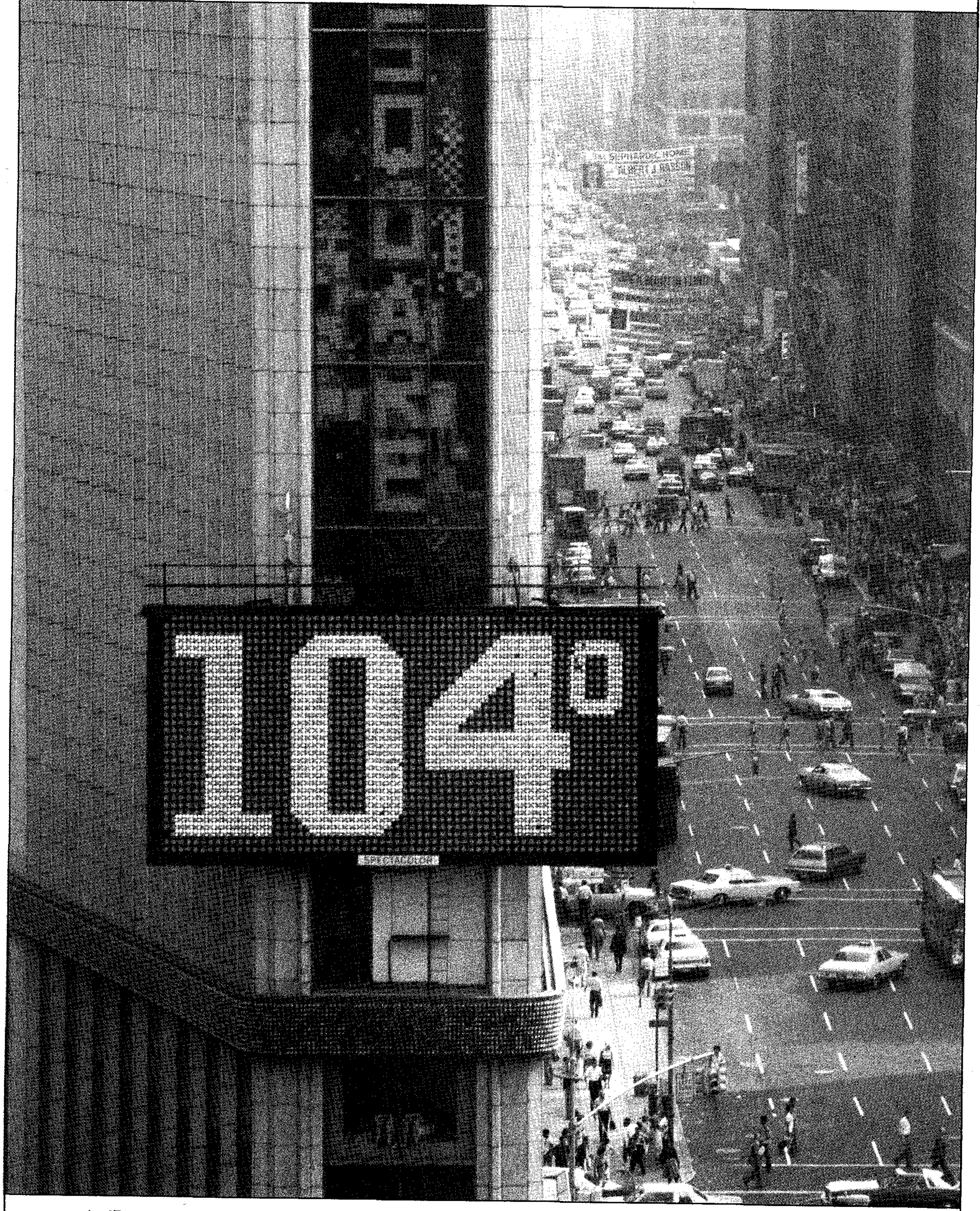
"New York is a diamond iceberg floating in river water."—Truman Capote



J. P. LAFFONT/SYGMA

The mercury dipped to minus two degrees F. at 9 a.m. on January 17, breaking a record set in 1903.

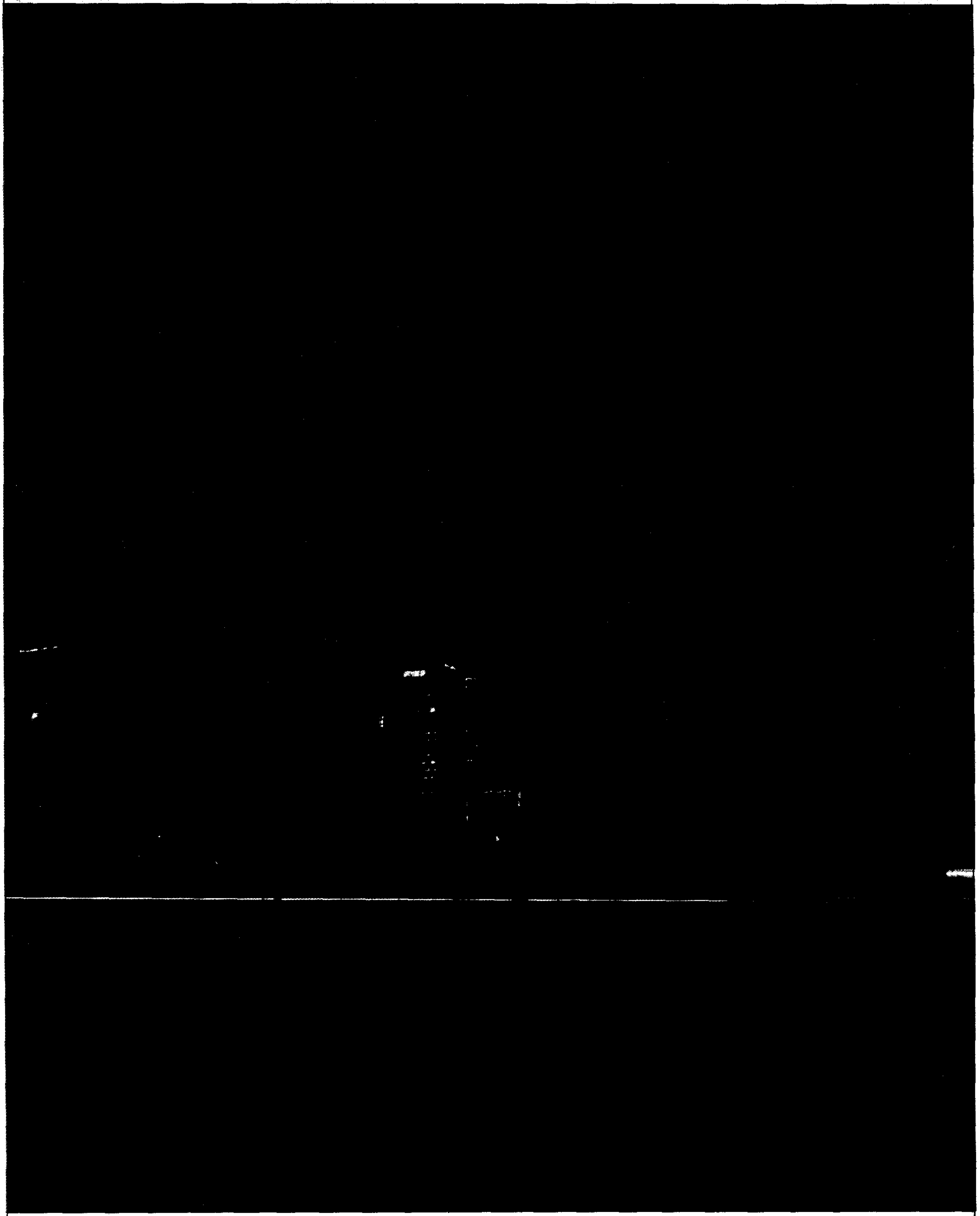
"New Yorkers are as tough as street rats. They can survive anything."—Ed Koch



LESLIE WONG/CONTACT

A 47-year record was broken at 2 p.m. July 21, when the temperature in the city hit 104 degrees.

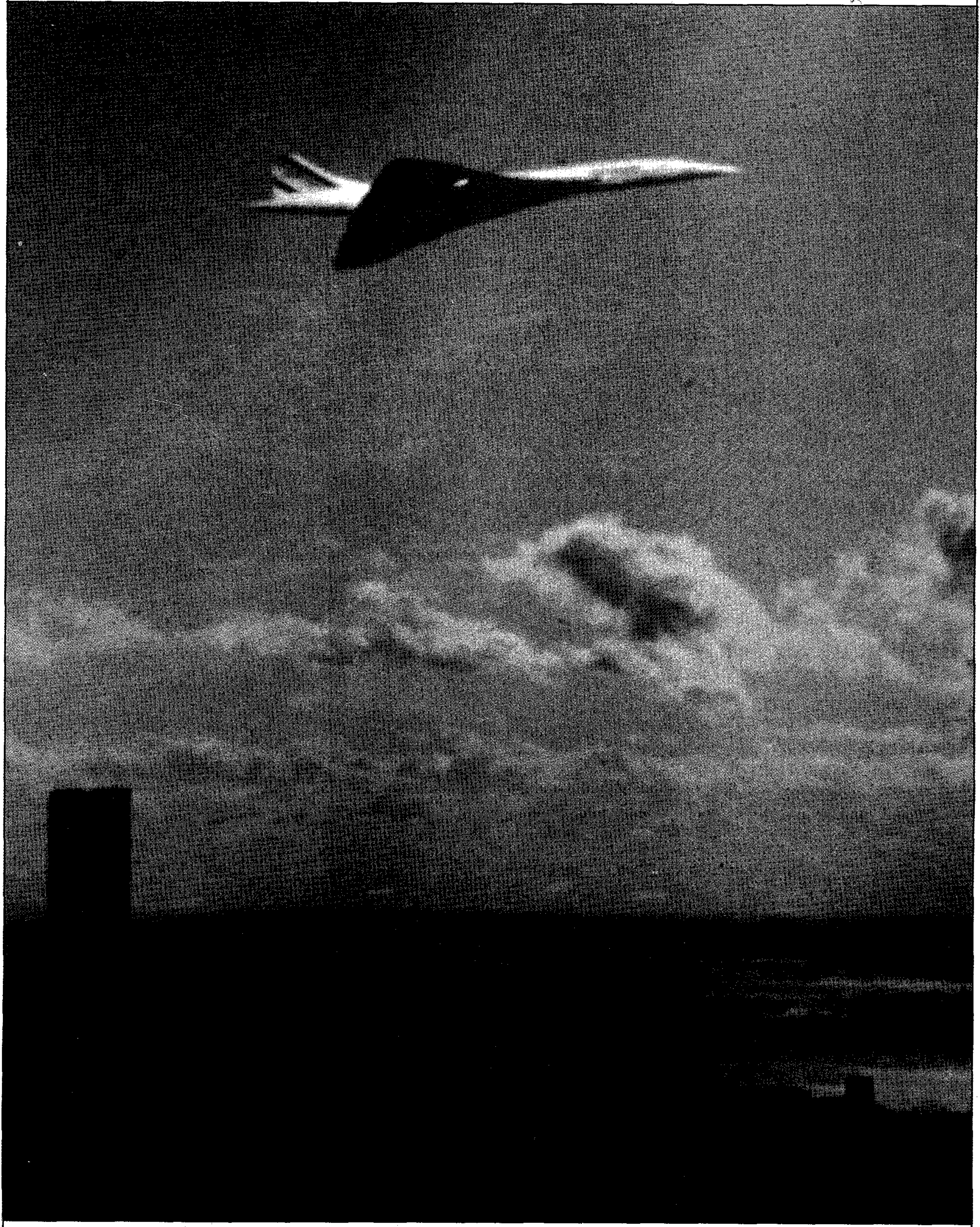
"Chances of a blackout are less than in the last fifteen years." —Charles Luce, July 10



ERIC MEOLA/CONTACT

"Chuck," said a Con Ed employee on the phone to Charles Luce the night of July 13, "we've lost Manhattan."

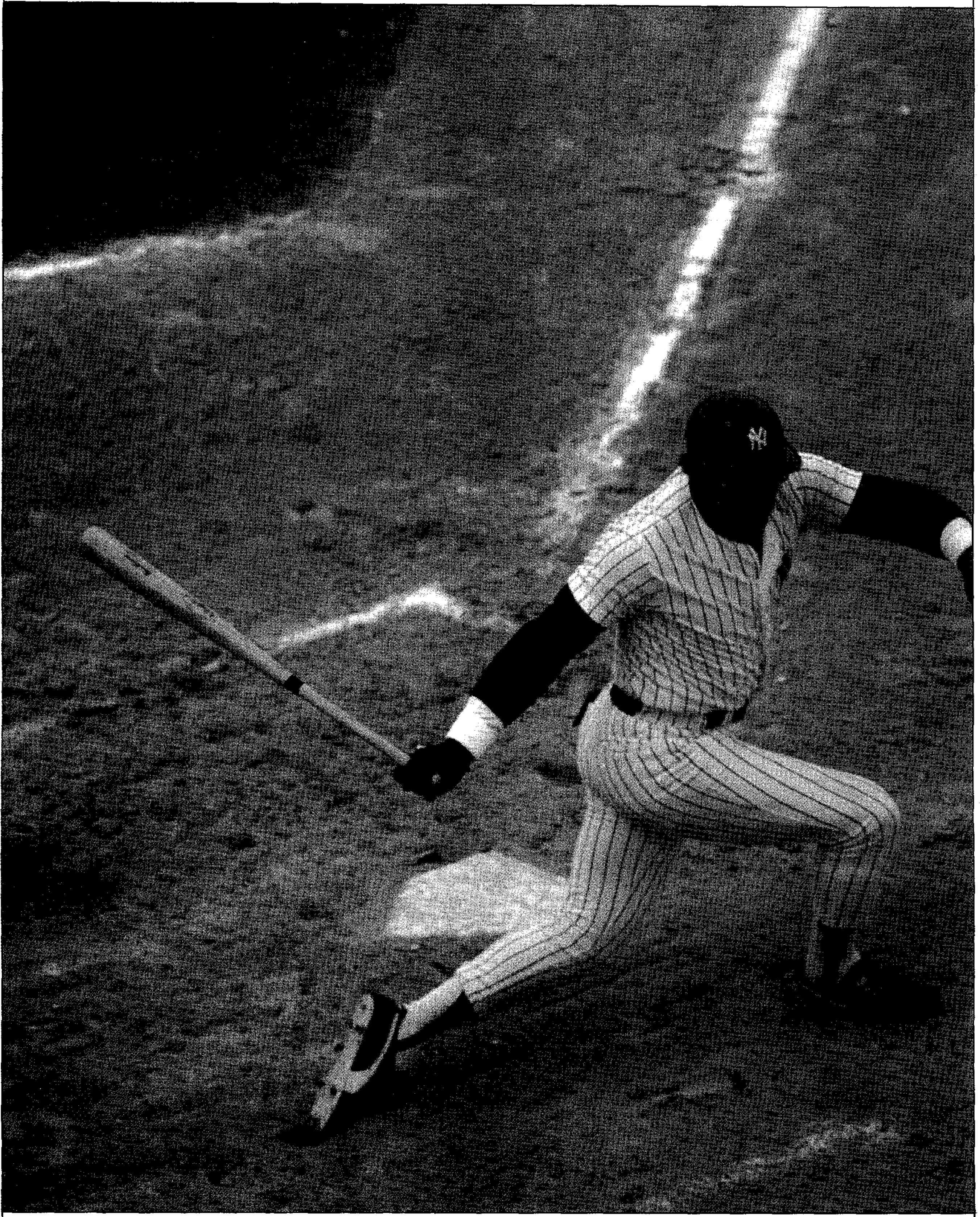
"They'll need the 82nd Airborne to land the Concorde here." —Hugh Carey, October 10



SYGMA

The Concorde landed at JFK November 22, without a military escort.

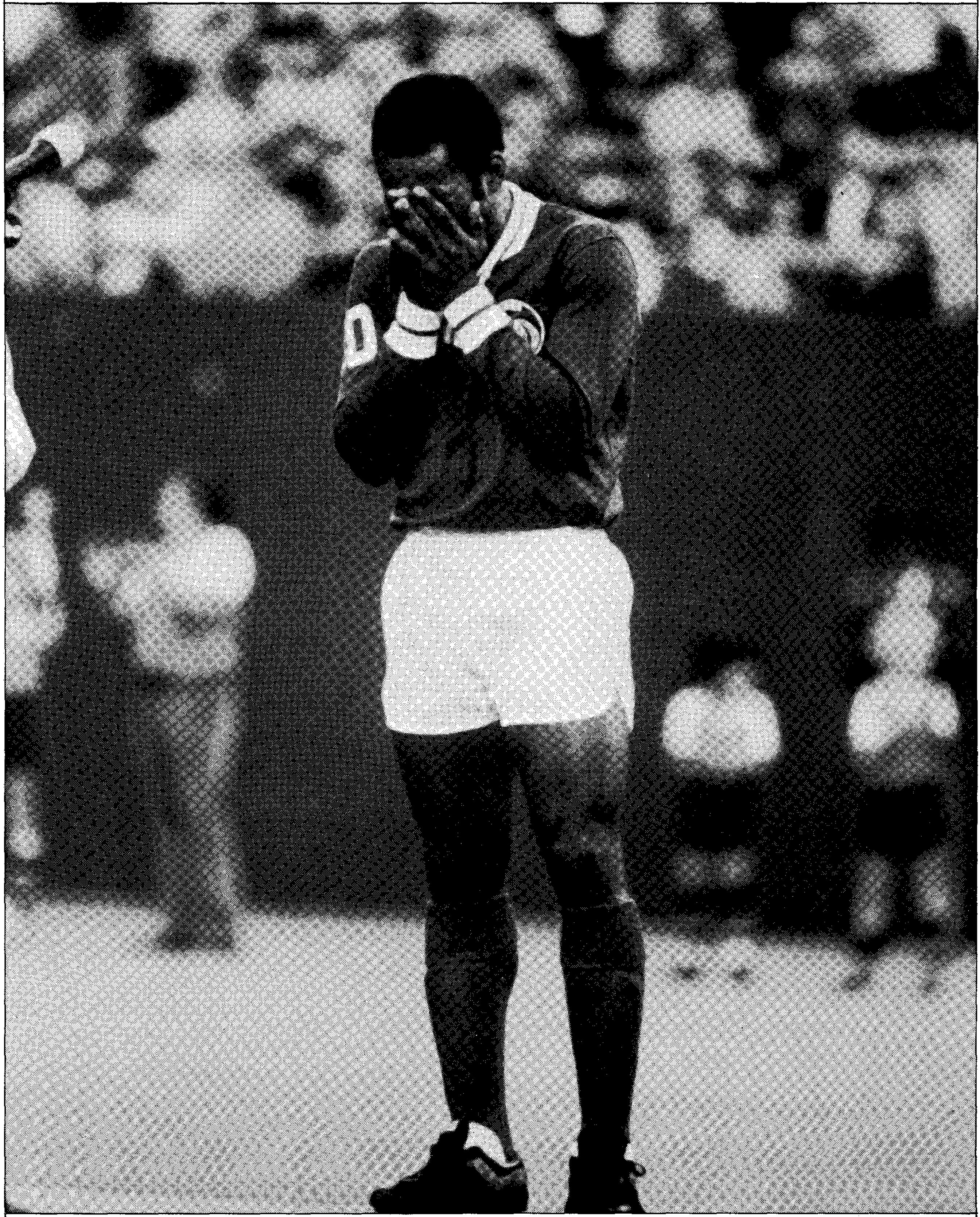
"I'm already too big for my britches."—Reggie Jackson, March 1



ART SEITZ / BLACK STAR

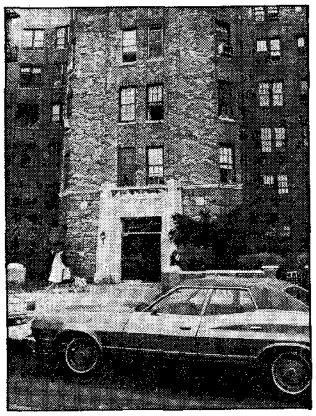
Reggie Jackson slammed three home runs in the final game of the World Series, October 18.

"Please say after me: Love, love, love." —Pelé, October 1


SEPP SEITZ

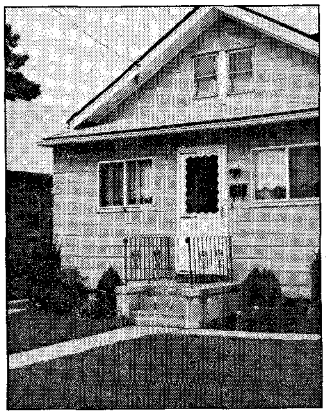
Love, love, love. A weeping Pelé was honored after he played his final game for the New York Cosmos on October 1.

“Well, you got

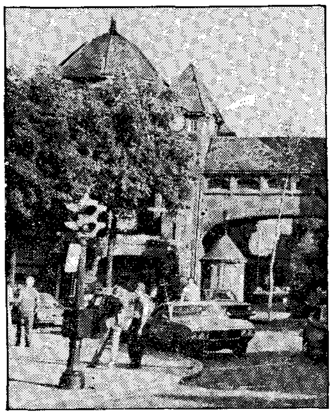


Buhre Avenue, the Bronx.
On July 29, 1976, Donna Lauria was shot and killed while sitting in a parked car outside her home. Jody Valenti was wounded.

160th Street, Flushing, Queens.
On October 23, 1976, Carl Denaro was wounded while he sat with a friend in a parked car on this suburban street.



262nd Street, Bellerose, Queens.
On November 27, 1976, Joanne Lomino and Donna DiMasi were wounded while sitting on the front porch of this house.



L. I. Rail Road station, Forest Hills, Queens.
On January 30, 1977, Christine Freund was shot and killed while parked near the streetlight of this intersection.

The horror was that he struck at random. When the only motive is to kill, everyone in the city is a target.

The attacks mounted and a pattern emerged. This was a man who struck at young women with long, dark hair, a man who left incoherent notes explaining nothing. But there was a name, Sam, and he became Son of Sam. In 53 weeks, he struck eight times and killed six.

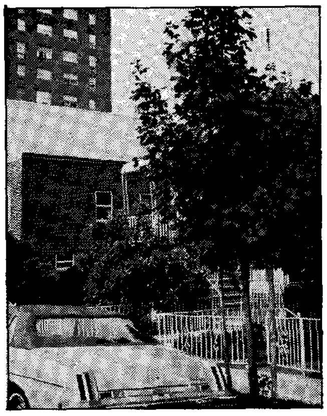
Many never really expected the Son of Sam to be caught. The most they hoped for was that, like Jack the Ripper, he would at some point simply stop.

Then a witness saw a car marked with a ticket, and the mills began to grind, and finally they ground small enough to pinpoint an utterly obscure postal worker. Now we had one David Berkowitz, and we could study his eyes and ponder the meaning of his appalling smile. They told us little. The vocabularies of medicine and law told us even less. Even if he did kill and is convicted, we will never know why.

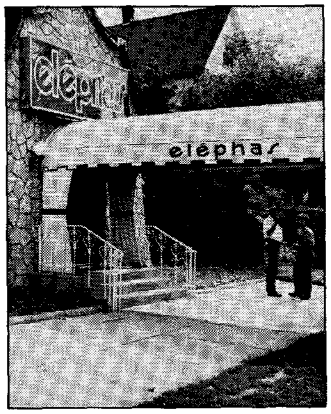
ı Berkowitz, August 10

ALON REININGER/CONTACT

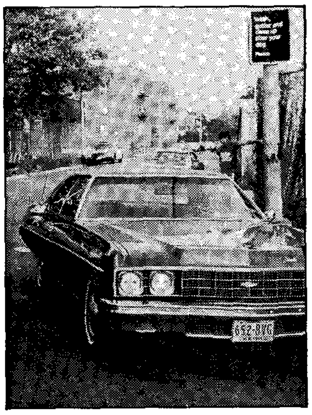
Dartmouth Street, Forest Hills, Queens. *On March 8, 1977, Virginia Voskerichian was shot to death as she was walking down this street on her way home from the subway.*



Hutchinson River Parkway, Baychester, Bronx. *On April 17, 1977, Valentina Suriani and Alexander Esau were shot to death when they parked in front of this house.*

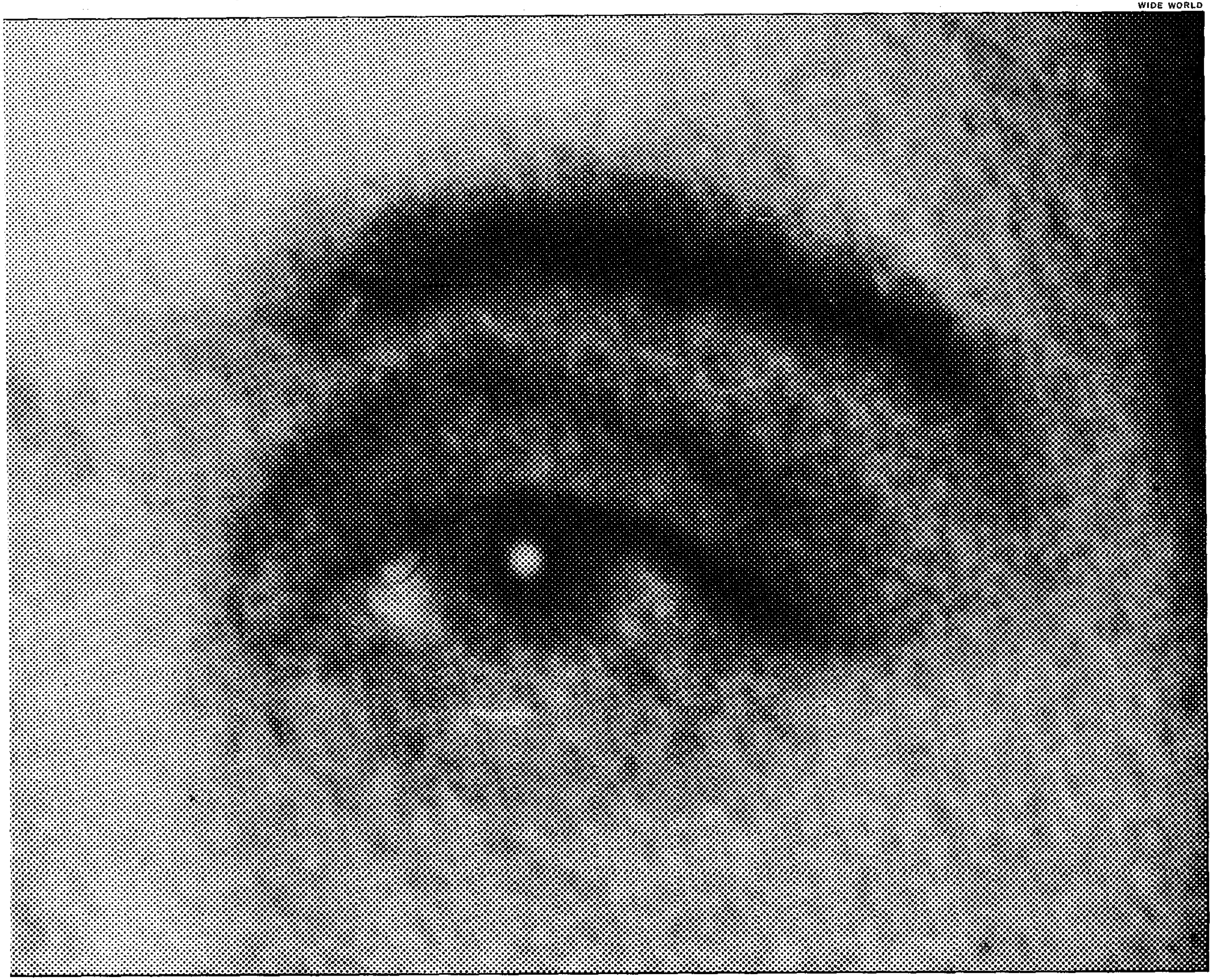


211th Street, Bayside, Queens. *On June 26, 1977, Salvatore Lupo and Judy Placido were shot and wounded when they parked across from this popular disco.*



Shore Parkway Service Road, Brooklyn. *On July 31, 1977, Stacy Moskowitz was shot and killed and Robert Violante was wounded while they sat in a parked car.*

WIDE WORLD

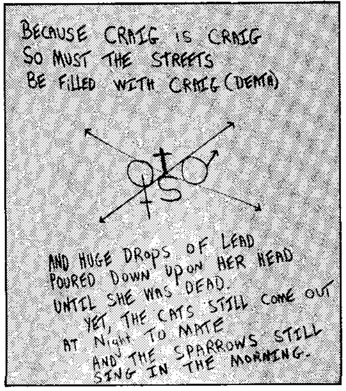


“He was one of my best tenants. The only thing, he went bers

ALON REININGER / CONTACT

Dead center.
David Berkowitz smiles in this high school picture.

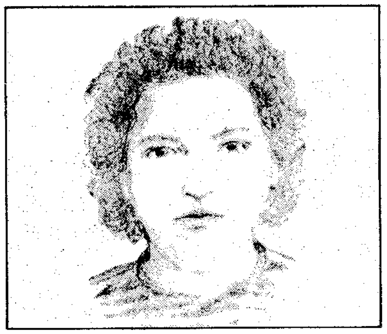
ALON REININGER / CONTACT



BECAUSE CRAIG IS CRAIG
SO MUST THE STREETS
BE FILLED WITH CRAIG (DEATH)

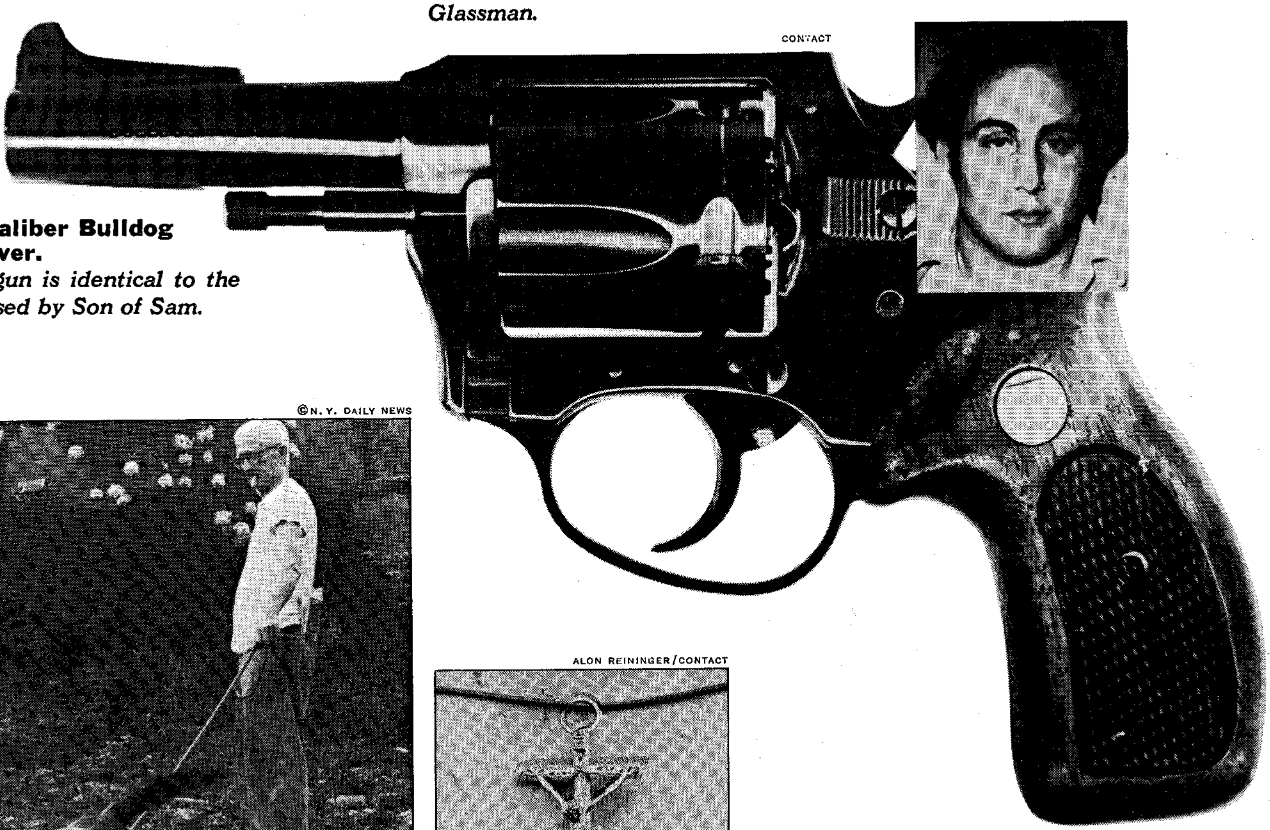
AND HUGE DROPS OF LEAD
POURED DOWN UPON HER HEAD
UNTIL SHE WAS DEAD.
YET, THE CATS STILL COME OUT
AT Night TO MATE
AND THE SPARROWS STILL
SING IN THE MORNING.

Warning.
Note sent by Berkowitz to downstairs neighbor Craig Glassman.



The closest match.
Of the several police sketches, only this one bore much resemblance to David Berkowitz.

CONTACT

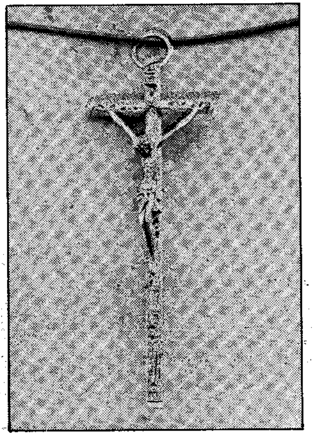


.44-caliber Bulldog revolver.
This gun is identical to the one used by Son of Sam.

©N. Y. DAILY NEWS

His master's voice.
Neighbor Sam Carr walks his dog, Harvey, outside his home in Yonkers.

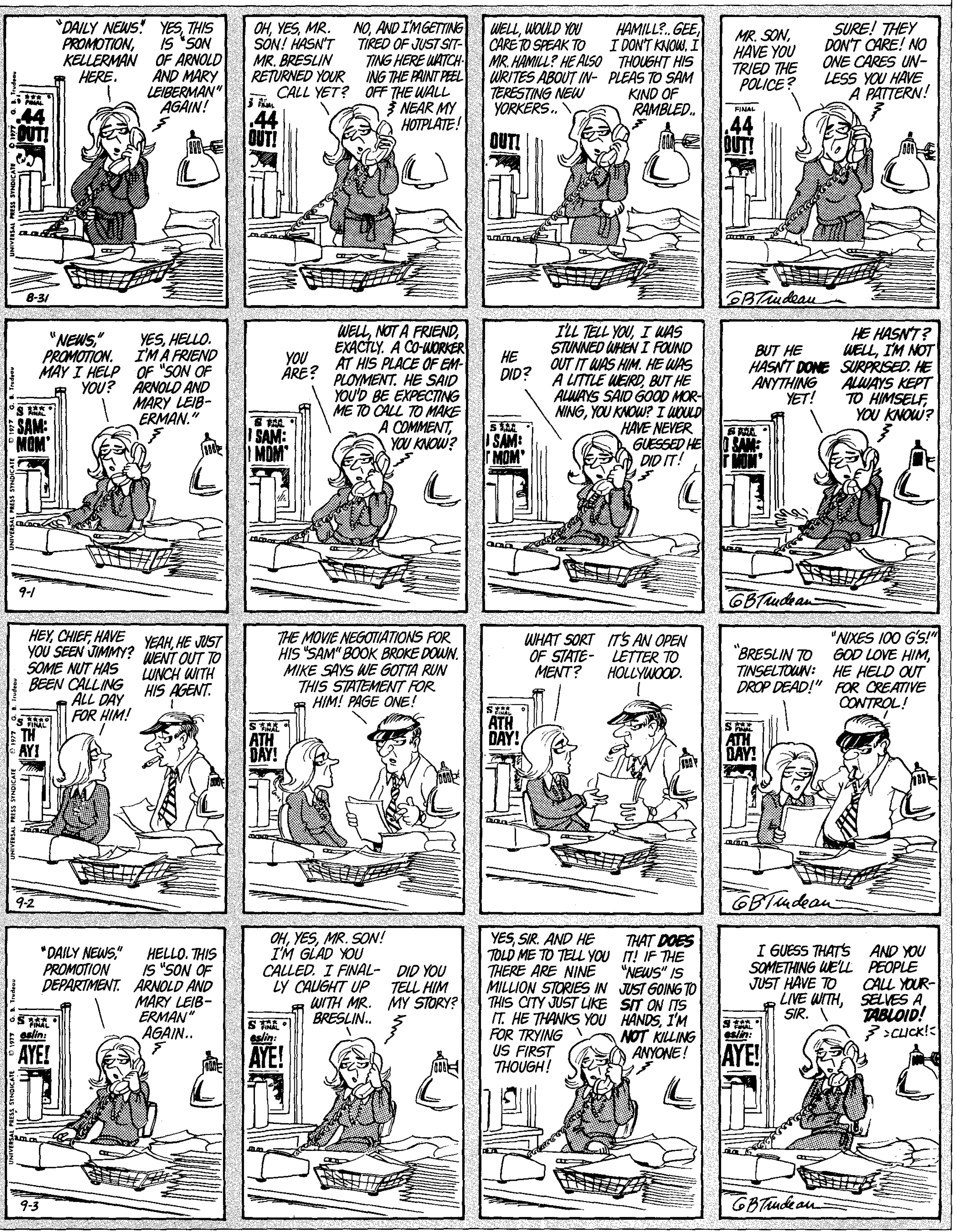
ALON REININGER / CONTACT



In memoriam.
This crucifix was discovered hanging on a lamppost at the site of Stacy Moskowitz's fatal shooting.

Strip tease.
The Daily News *censored these panels on the Son* (
Sam case from the comic strip “Doonesbury.” Too close to home. This sequence appears here for first time in New York Ci
Imprimatur!

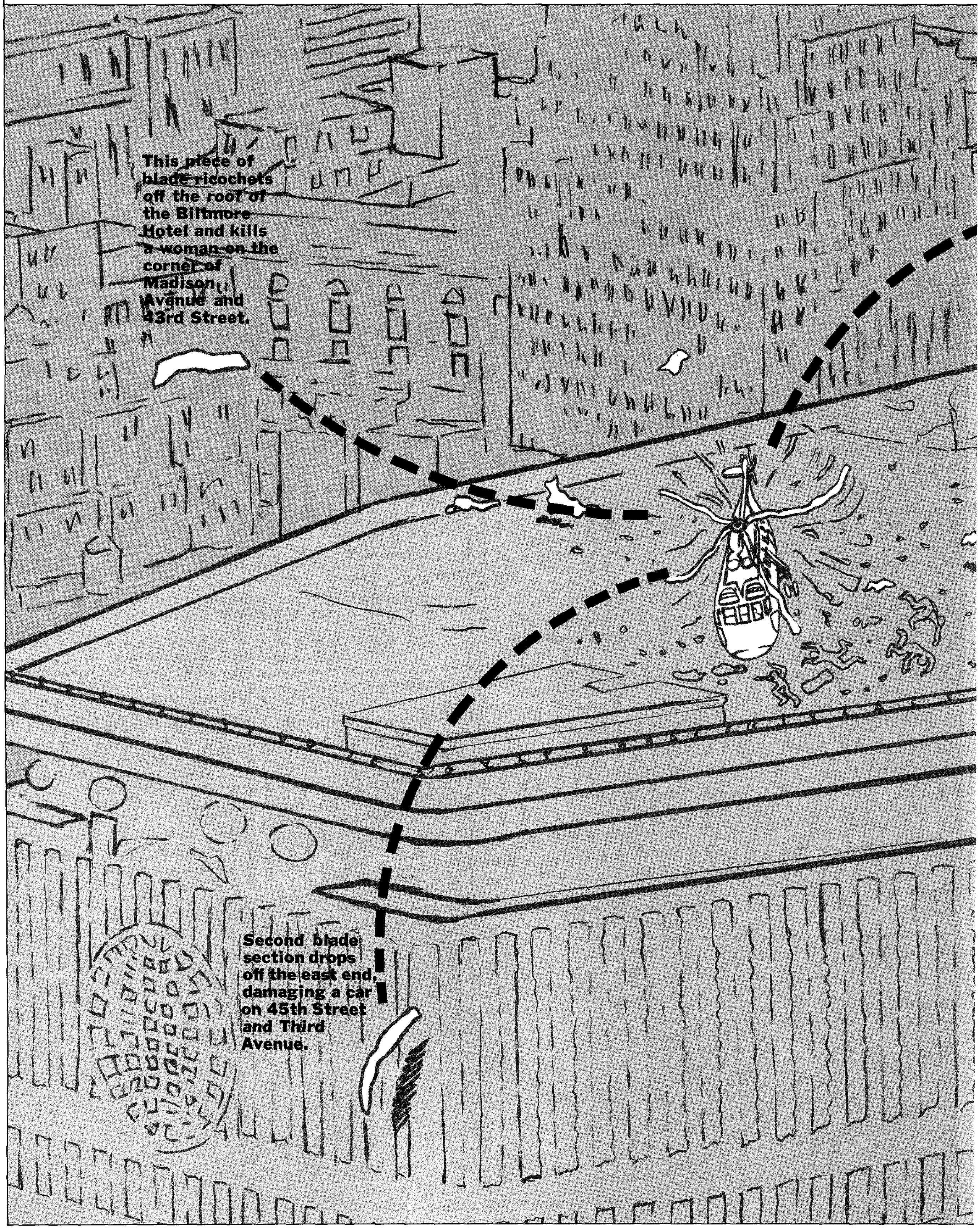
ver a dog barking." —Nann Cassara, David Berkowitz's former landlady


UNIVERSAL PRESS SYNDICATE © 1977 G. B. Trudeau
8-31
"DAILY NEWS" PROMOTION, KELLERMAN HERE.
YES, THIS IS "SON OF ARNOLD AND MARY LEIBERMAN" AGAIN!
.44 OUT!
OH, YES, MR. SON! HASN'T MR. BRESLIN RETURNED YOUR CALL YET?
NO, AND I'M GETTING TIRED OF JUST SITTING HERE WATCHING THE PAINT PEEL OFF THE WALL NEAR MY HOTPLATE!
WELL, WOULD YOU CARE TO SPEAK TO MR. HAMILL? HE ALSO WRITES ABOUT INTERESTING NEW YORKERS..
HAMILL?.. GEE, I DON'T KNOW. I THOUGHT HIS PLEAS TO SAM KIND OF RAMBLED..
MR. SON, HAVE YOU TRIED THE POLICE?
SURE! THEY DON'T CARE! NO ONE CARES UNLESS YOU HAVE A PATTERN!
GBTrudeau
9-1
"NEWS," PROMOTION. MAY I HELP YOU?
YES, HELLO. I'M A FRIEND OF "SON OF ARNOLD AND MARY LEIBERMAN."
SAM: MOM'
YOU ARE?
WELL, NOT A FRIEND, EXACTLY. A CO-WORKER AT HIS PLACE OF EMPLOYMENT. HE SAID YOU'D BE EXPECTING ME TO CALL TO MAKE A COMMENT, YOU KNOW?
HE DID?
I'LL TELL YOU, I WAS STUNNED WHEN I FOUND OUT IT WAS HIM. HE WAS A LITTLE WEIRD, BUT HE ALWAYS SAID GOOD MORNING, YOU KNOW? I WOULD HAVE NEVER GUESSED HE DID IT!
BUT HE HASN'T DONE ANYTHING YET!
HE HASN'T? WELL, I'M NOT SURPRISED. HE ALWAYS KEPT TO HIMSELF, YOU KNOW?
9-2
HEY, CHIEF, HAVE YOU SEEN JIMMY? SOME NUT HAS BEEN CALLING ALL DAY FOR HIM!
YEAH, HE JUST WENT OUT TO LUNCH WITH HIS AGENT.
THE MOVIE NEGOTIATIONS FOR HIS "SAM" BOOK BROKE DOWN. MIKE SAYS WE GOTTA RUN THIS STATEMENT FOR HIM! PAGE ONE!
ATH DAY!
WHAT SORT OF STATEMENT?
IT'S AN OPEN LETTER TO HOLLYWOOD.
"BRESLIN TO TINSELTOWN: DROP DEAD!"
"NIXES 100 G'S!" GOD LOVE HIM, HE HELD OUT FOR CREATIVE CONTROL!
9-3
"DAILY NEWS," PROMOTION DEPARTMENT.
HELLO. THIS IS "SON OF ARNOLD AND MARY LEIBERMAN" AGAIN..
eslin: AYE!
OH, YES, MR. SON! I'M GLAD YOU CALLED. I FINALLY CAUGHT UP WITH MR. BRESLIN..
DID YOU TELL HIM MY STORY?
YES, SIR. AND HE TOLD ME TO TELL YOU THERE ARE NINE MILLION STORIES IN THIS CITY JUST LIKE IT. HE THANKS YOU FOR TRYING US FIRST THOUGH!
THAT DOES IT! IF THE "NEWS" IS JUST GOING TO SIT ON ITS HANDS, I'M NOT KILLING ANYONE!
I GUESS THAT'S SOMETHING WE'LL JUST HAVE TO LIVE WITH, SIR.
AND YOU PEOPLE CALL YOURSELVES A TABLOID!
>CLICK!<

GARRY TRUDEAU/COURTESY UNIVERSAL PRESS SYNDICATE

“Our helicopter just doesn’t do that. I ca

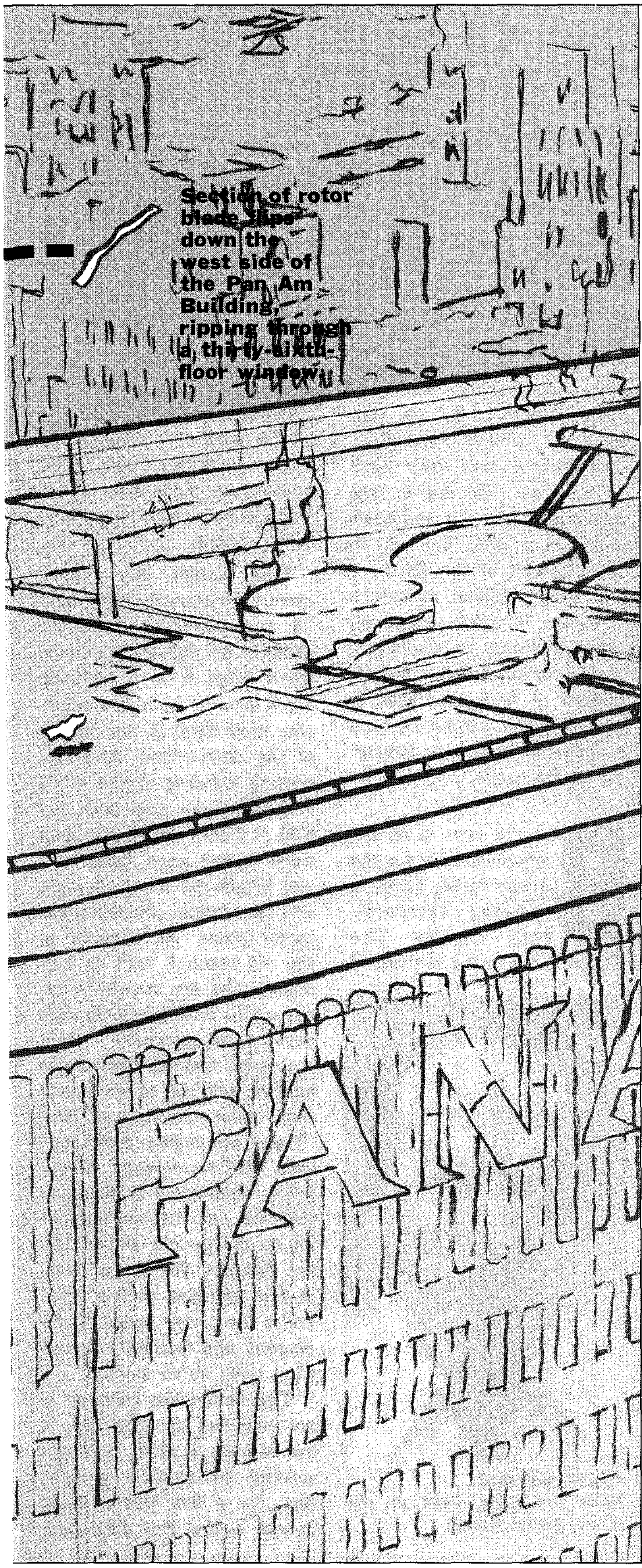
ALAN TURNER



This piece of blade ricochets off the roof of the Biltmore Hotel and kills a woman on the corner of Madison Avenue and 43rd Street.

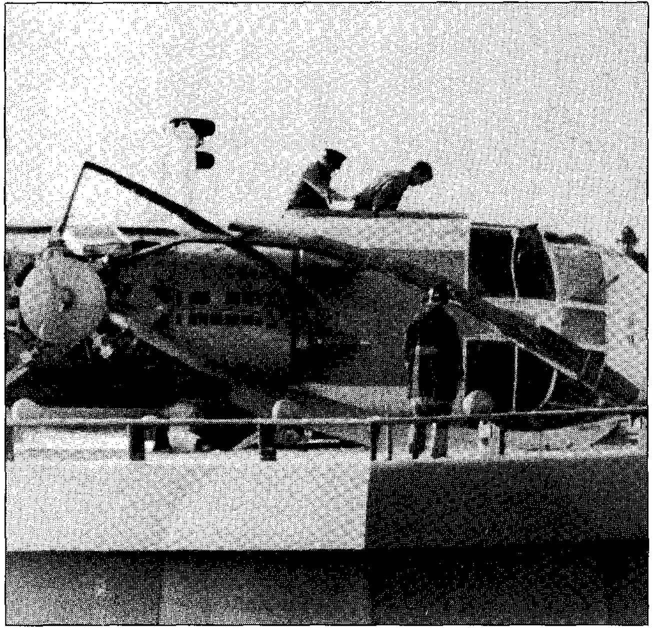
Second blade section drops off the east end, damaging a car on 45th Street and Third Avenue.

lieve it."—John Graham, vice-president, Sikorsky Aircraft, May 16



Section of rotor blade slips down the west side of the Pan Am Building, ripping through a thirty-sixth-floor window.

UPI



What noise complaints couldn't accomplish, a bizarre accident did—namely, ground the helicopter flights atop the Pan Am Building. A part the size of a tennis ball snapped while the Sikorsky was taking on passengers bound for Kennedy Airport. A strut collapsed, pitching the chopper on its side. The 30-foot blades, whirling at 1,000 rpm, slashed into the crowd, killing four and injuring ten.

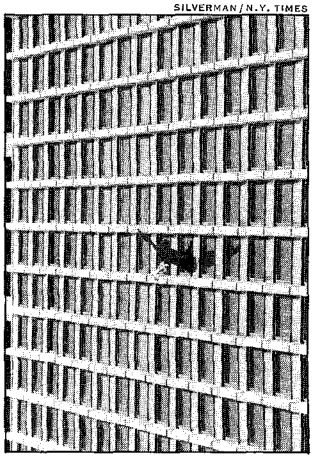
Hours after the accident, Mayor Beame called for the cancellation of all further flights from the building's roof, pending an investigation. New York Airways complied, but not without protest: "When there's an accident at an airport, they pick up the plane, start the investigation, and open the airport," said Ben Kocivar, a company spokesman. "Why can't they do that here?"

Nevertheless, New York Airways has no plans to resume operating from the rooftop terminal.

Joe Frederick, 31, an advertising art director for Foote, Cone & Belding, was away from his desk at 5:30 p.m. on May 16, when a Sikorsky rotor blade ripped through the window of his thirty-sixth-floor office. Minutes after he had left for a company softball game, his office was demolished with a crash.

"I now know that you can't play it safe all the time," he says. "You really don't have that much control. Since that day, I've done some scuba diving, and I race my car out in Bridgehampton. Those are things I can control."

SILVERMAN/N.Y. TIMES



“Three kinds of arson plague the city: arson for pr

The War on Fire

By Dennis Smith

Each afternoon on Ward's Island, a group of 30 men in casual civilian clothes receive the orders of the day before they are sent into the roughest neighborhoods in the world. The muster looks more like a confraternity of Little League coaches than a team of specially selected fire fighters who just might determine the continuing life of the city of New York. These are fire marshals assigned to the Arson Strike Force, the Fire Department's limb of the mayor's Arson Task Force. Their orders are unambiguous: Stop the fires.

There are three kinds of arson plaguing the city. There is arson for profit, the traditional burning by a landlord or storekeeper for insurance money, and the newest form of torching—by tenants for welfare. It is the most serious, for it almost always precipitates the second kind, which is arson as social phenomena—a hangover from the “burn, baby, burn” rhetoric of the sixties. And junkies, drunks, strippers, and gangs who use an abandoned building or apartment for whatever reason will often light it up upon leaving. A third kind is psycho arson—pyromania and the vindictive burnings which occur immediately after a lover is spurned or a street argument.

Whichever form it takes, arson is burning away the real-estate tax base in large sections of the city. For instance, there are now 480 acres that are vacant in the South Bronx. Until recently, this land was tax-producing and covered with buildings that people lived in. In this same area, there are over 1,200 vacant buildings still standing. In the Bushwick section of Brooklyn, there are over 1,000 vacant buildings and 450 vacant lots. The numbers for Brownsville, Bedford-Stuyvesant, East New York, South Jamaica, and the West Bronx are just as alarming. The Lower East Side is being eaten.

The tax-arrears maps for these areas are virtually all colored in, and the city planning office reports a “rough” estimate of 30,000 dwelling units abandoned each year. It is not possible to be accurate, for there are no licenses, no certifications, for building abandonments. There is no doubt, though, that these buildings are being abandoned because of fires.

Operationally, it happens like this. Let us say there is a large building in the South Bronx on one of the few marginal streets left. This building could survive the ravaging with just a little help. But the cards are stacked against survival. Taxes are in arrears for over two years, and since then fires have occurred on the top floor. No repairs have been made after the fires. Payments on a $150,000 mortgage have not been made for more than a year, and the bank, a powerful one, has begun foreclosure proceedings, albeit unenthusiastically. They're a scam, really, to intimidate the owner. The bank doesn't want to own the building, only to recoup at least something. It would sell the mortgage, even at 10 percent of its value, if it had a buyer. But neither the bank nor the city will get its money, for the owner has earned back his down payment years ago; whatever he takes from the building now is gravy, and what he is taking is $10,000 a month in rents.

They're smart, these real-estate speculators with dummy corporations, and they seem always to be one step in front of the authorities. They know that they have to buy just one fire in one apartment, and the building's destruction will be left to the violence of the ghetto—the drug addicts, criminals, strippers, lunatics, and ersatz revolutionaries to whom fire comes naturally in the sequence of doing business. It will be just a matter of time before the building's insurer writes the check.

But the heat is on the arsonists now, for the Arson Strike Force is showing extraordinary results. The Strike Force is the brainchild of Mike O'Connor, 39, a tall, powerful-looking former fire fighter who is a lawyer and the chief fire marshal of the Fire Department. Until O'Connor took office three years ago, fires were investigated ex post facto. But with fewer than 50 marshals to work with, he could hardly keep up with that approach. In small experiments he found that each time he saturated a city block with fire marshals *before* a fire, the incidence of fires for that block would radically diminish or stop altogether. He then pressed for more men to develop a high-visibility saturation program.

JILL FREEDMAN

Chief marshal.
Mike O'Connor, head of the Arson Strike Force.

Last August, the department provisionally appointed 75 fire marshals from the ranks of fire fighters, men who *know what it is to spit up* black poison from the lungs, who have been in the middle of the destruction. After intensive training at the city's Fire Academy and with the FBI at Camp Smith, the men were issued guns, handcuffs, and bright-red baseball caps, and they began patrolling the target areas. As obvious in the red baseball caps as billboards, the fire marshals patrol on the streets and through vacant and partially vacant buildings, making themselves known, talking to everyone they meet, making arrests. “These are highly motivated men,” O'Connor says. “They know what arson is doing to the city, and the toll it's taking on the people and on the fire fighters. We've cut line-of-duty injuries to fire fighters in the target areas by 59 percent, and God only knows what lives we've saved.”

The saturation concept is not new, but up until now it has simply pushed criminal activity to another geography, for a few hours, days, maybe weeks. The difference

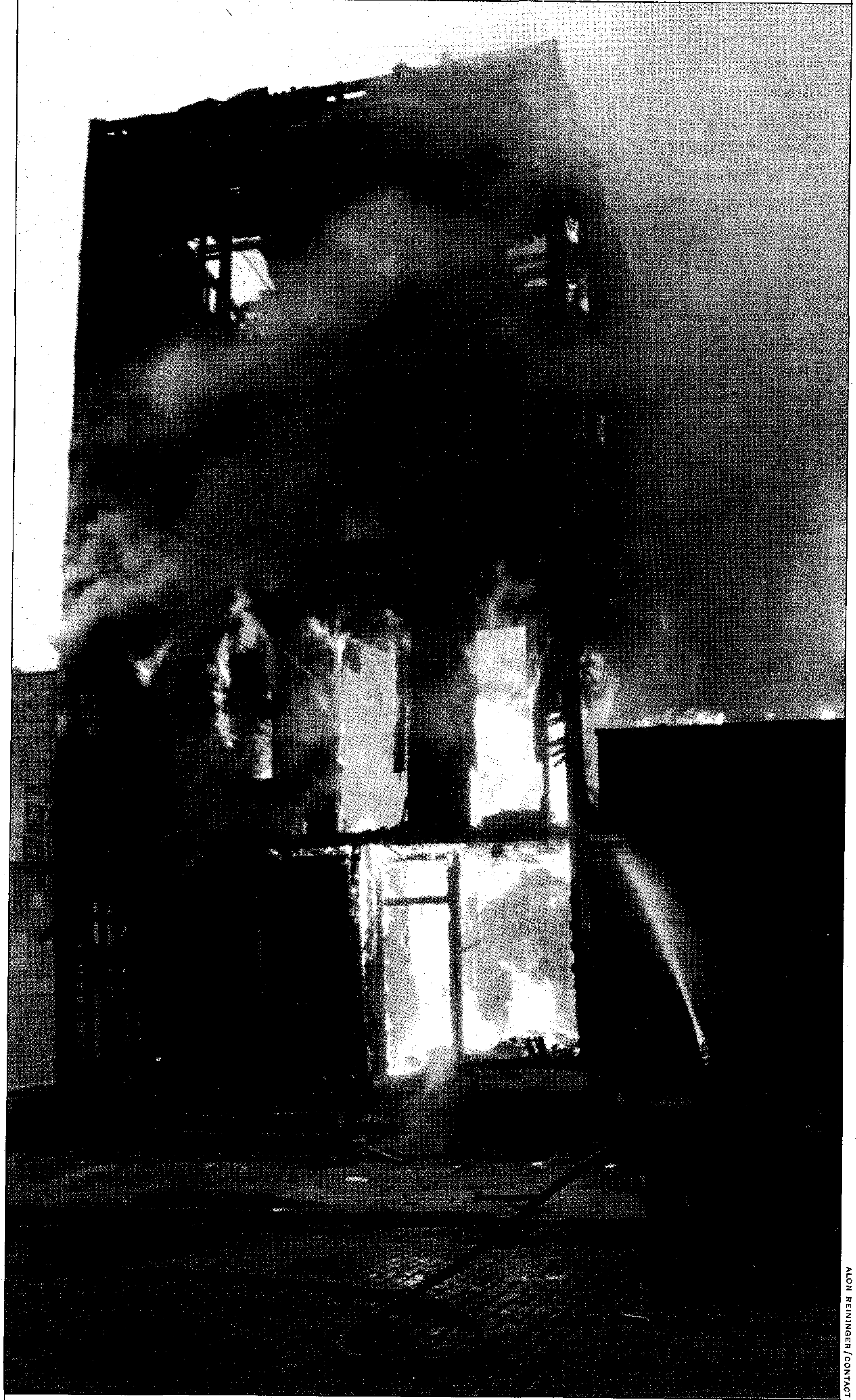
on as protest, and arson as sheer hatred."

in the Arson Strike Force is in its total commitment. O'Connor, who talks like a philosopher with a New York accent, says, "The people in our target areas are learning that what we are doing is not a one-shot deal, or an accommodating response to a political situation. We are up front every night, because we care—about them, about the city. No one wants an army of occupation in their neighborhood, but the people of Bushwick know the fires are being stopped only because of our physical presence. We can talk about renewal and rebuilding only after we illustrate to the people that it is safe for them to live in their neighborhood, to sleep in their own bedrooms."

Since they began operating last August in the South Bronx, the East Tremont section, and in Bushwick and Brownsville — the hardest fire-hit areas of the city—total fires in those areas are down by 40 percent, and fires in abandoned buildings are down by 70 percent—this, in a city that had 424,467 alarms last year and projects over 455,000 alarms for 1977.

One illustration of stability in these forgotten areas of the city is that there are far fewer sirens crashing through the night air now. Another is that the buildings in the South Bronx are being patrolled daily. The mind strains to wonder what the South Bronx and Bushwick and all the other raped neighborhoods of the city would be like today if we had had men like O'Connor around ten years ago. ■

A New York City fireman for fourteen years, Dennis Smith is the author of Report From Engine Co. 82 *and* The Final Fire. *He is also editor in chief of* Firehouse *magazine.*



ALON REININGER/CONTACT

A fire in Bedford-Stuyvesant, one of 1,037 that broke out during the blackout.

JANUARY

5 Beame announces 1,500 cops will be lost by attrition to overcome the budget deficit.

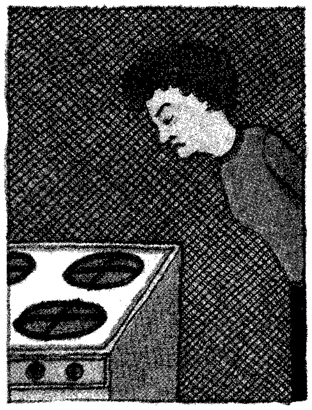
6 "Kidnappers" of Samuel Bronfman are sentenced for extortion: Dominic Byrne, three years; Mel Patrick Lynch, four years.

12 City Councilman Matthew Troy Jr. is indicted for misappropriating funds from clients of his law firm. He says he's innocent.

15 Steve Cauthen wins five at the Big A. He has now won 23 in six days, a record.

19 State officials declare a gas emergency.

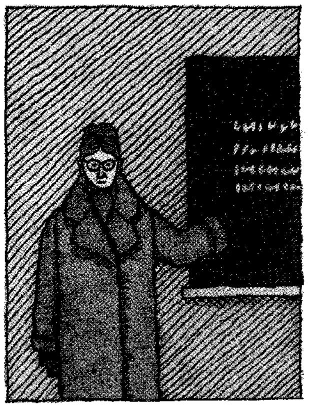
PIERRE LE TAN



19 City Center goes wild as Baryshnikov steps in for the injured male lead in "Giselle."

22 Cauthen wins six more.

29 Governor Carey declares a freeze disaster and shuts 1,319 New York State schools.



FEBRUARY

3 Westway is endorsed by Secretary of Transportation Brock Adams.

4 Unlucky "13" wins $980,000 in the state lottery.

SUSAN WILMARTH

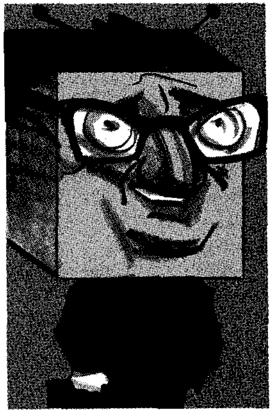
5 Barbara Walters says the low ratings of the "ABC Evening News" are not her fault.

10 Cauthen wins three more and becomes the first jockey to win over $1 million in 1977.

12 "TV Guide" tells Barbara Walters to quit the "ABC Evening News."

17 Kissinger signs a five-year contract with NBC for an undisclosed amount, rumored to be about $2 million.

FRED MARSHALL



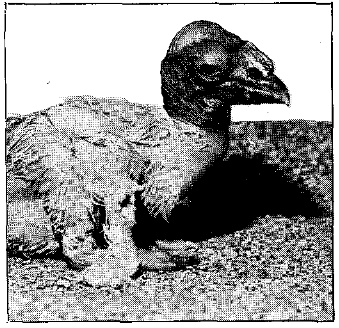
18 At midnight, FALN bombs explode at the Chrysler and Gulf & Western buildings.

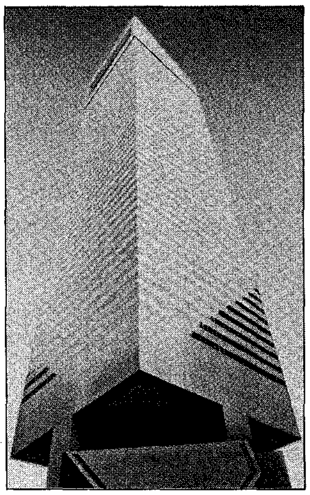
20 Cauthen sets a record of 105 wins at Aqueduct.

27 Seventy-fifth-birthday party is held for Marian Anderson at Carnegie Hall. Rosalynn Carter attends.

Hail to the chiefs. *Siberian tiger twins Jimmy and Fritz (above) were born at the Bronx Zoo during the Inauguration Day ceremonies. Big Mac (below), the zoo's first Andean condor bred in captivity, was hatched on May 3. After numerous mating attempts failed, the zoo imported a Los Angeles condor, Angel, for its female, Miss McNasty.*

N. Y. ZOOLOGICAL SOCIETY/ BILL MENG



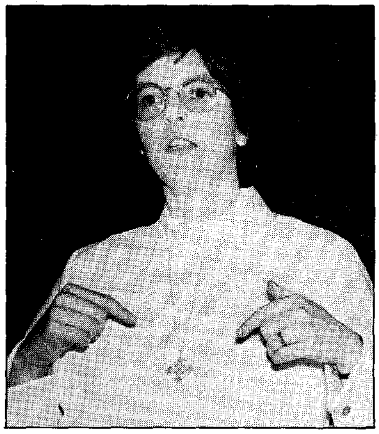


Midtown monolith. *Our newest skyscraper-cum-shopping-mall is Citicorp Center. It is very expensive ($96-million). It worships the sun.*

MICHAEL ROBERT SOLURI

1 rm, riv-vu. *Restaurateur Mike O'Keeffe opened the elegant River Café on the Brooklyn side of the East River. It's the only floating restaurant in town.*

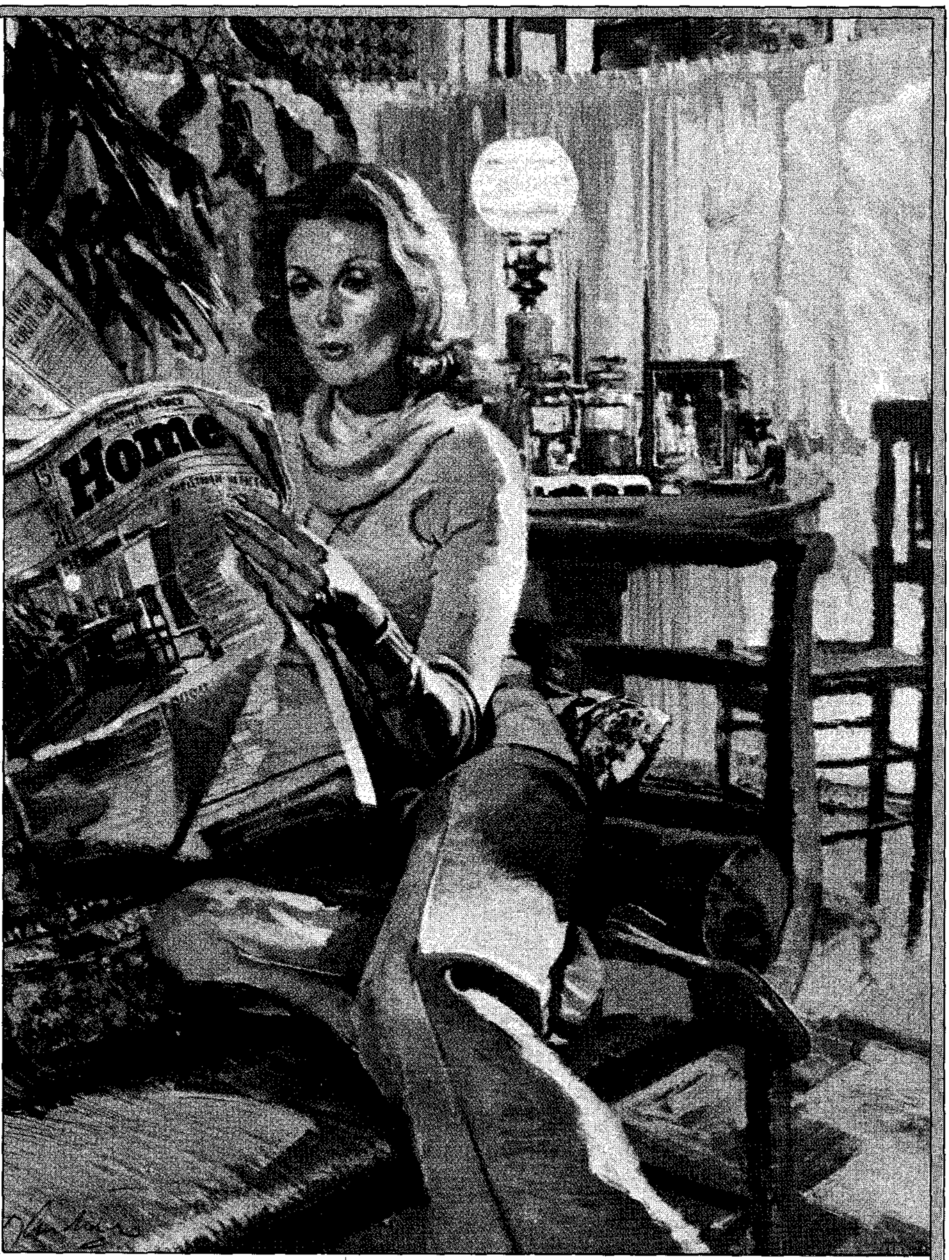
An almost perfect person.
Carol Bellamy, given little chance to beat the venerable Paul O'Dwyer, won the runoff and general election for president of the City Council.



Turbulent priest
Despite protests from church organizations, Bishop Paul Moore Jr. ordained avowed lesbian Ellen Marie Barrett an Episcopal priest on January 10.

UPI

But seriously, folks . . .
U.N. Ambassador Andrew Young called two former presidents and most Western countries racist, then remarked that his appointment represented genuine progress for blacks.



BERNARD D'ANDREA

All the news that's fit to upholster.
Our leading morning newspaper, the New York Times, *brought forth yet another new section, "Home," dedicated to topics not covered in the sections on weekends and on life itself. These are all welcome additions; there are even more to come. One ought to remember, however, that some aspects of life can and should be lived without the guidance of this newspaper.*

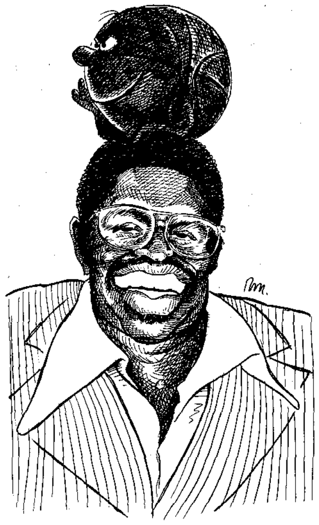
NEW YORK TIMES

Coffin's new haven.
Controversial minister William Sloane Coffin Jr., formerly chaplain of Yale, moved to Manhattan's posh Riverside Church.

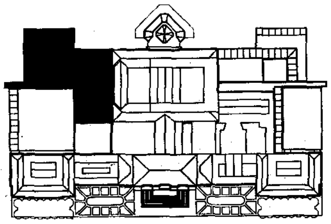
MARCH

7 Giants trade Craig Morton to the Denver Broncos.

9 Willis Reed signs a three-year contract to coach the Knicks after Red Holzman retires.


RICK MEYEROWITZ

15 Walter Annenberg retracts his $40-million offer to build a Center for Communication Arts and Sciences at the Metropolitan Museum. Critics claimed it would take up too much park space.



16 Thirteen percent taxi-fare rate increase is approved.

18 Princess Yasmin Khan goes to court with Bloomingdale's about the naked model on the store's shopping bag. She says it's not her. She's right.

19 The last "Mary Tyler Moore Show" is aired, alas.

23 Rosalynn Carter visits Seventh Avenue to buy spring clothes.

23 Ileana Cotrubas, Rumanian lyric soprano, makes her Metropolitan Opera debut.

APRIL

7 Cauthen wins six in a row at Aqueduct.

10 Four Rastafarians (Jamaican cultists) are found dead in a Brooklyn apartment. Cops find eleven pounds of grass with the bodies.

10 Bill Bradley retires; the Knicks are down to one Rhodes scholar.

12 Seven thousand people stop traffic in a rally against the SST at JFK.

13 ILA strikes seven major shipping lines.

AMY AITKEN

14 Oric Bovar, astrologer to the stars, jumps to his death.

17 A young couple are shot to death in a parked car in the Bronx; the police find an incoherent note and link the .44 used to three previous killings. The Son of Sam story begins.

21 "Annie," starring Andrea McArdle, opens on Broadway; rave reviews.

22 Milton Helpern, city coroner, dies at 75.

26 Studio 54 opens with no liquor license.

27 Frank Sinatra and Robert Merrill appear at a concert and supper benefit for Lenox Hill Hospital.

29 Con Ed wins a 1.8 percent rate hike; it had asked for over five times that.

CONTACT

Battlin' Begin.
Menachem Begin, after his upset victory in the Israeli elections, toured his Manhattan constituency.

WIDE WORLD

Has anybody here seen Kelly?
Grace of Monaco christened the Cunard Princess on March 30.

UPI

Liberated.
Margaret Trudeau spent a lot of time here. She is interested in photography and knows Bianca Jagger and Andy Warhol.

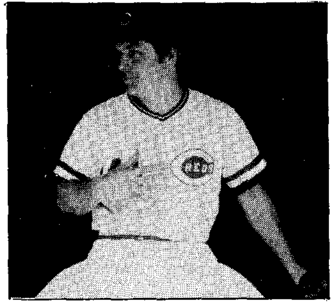
WIDE WORLD

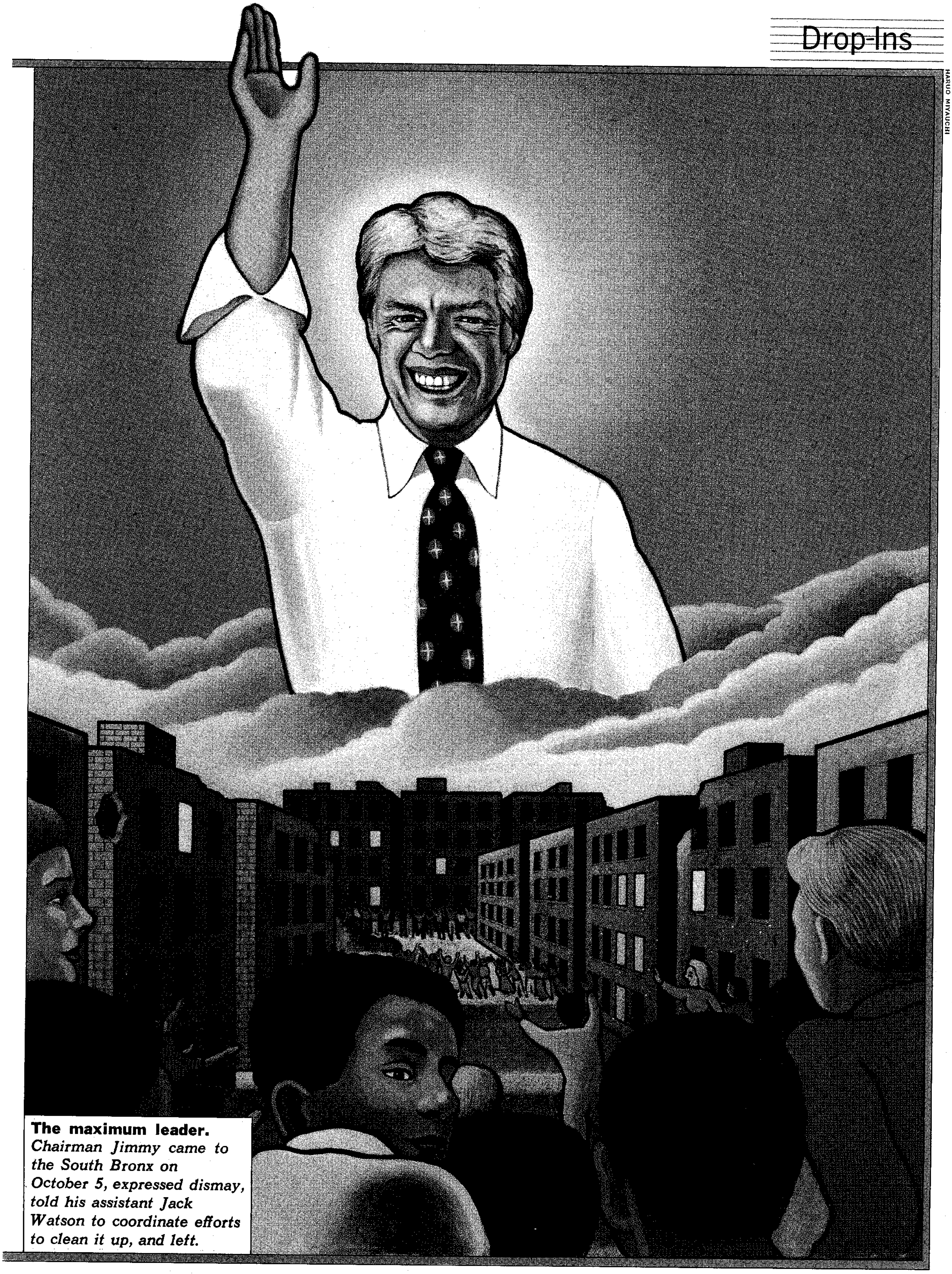
Lily in the field.
Mrs. Judith Beasley, Red Cross volunteer (aka Lily Tomlin, comedienne), doled out doughnuts and coffee to theatergoers waiting to see her show on Broadway.

Dropouts of '77: Some fell, some were pushed, and some moved downtown.
In the aftermath of an emotional, public salary dispute that led one hotheaded fan to declare, "They should burn down Shea Stadium," Mets pitcher Tom Seaver and board chairman M. Donald Grant came to a parting of the ways in mid-June. A veteran of eleven years with the New York club, Tom Terrific bade the city a tearful farewell and took his talents to the Cincinnati Reds.

Other defections: Tomorrow*-show host Tom Snyder packed up his mouth and hotfooted it back to Los Angeles. Joe Namath also went to Los Angeles, where he has consecrated what's left of his knees to the service of the Los Angeles Rams. The Knicks' Walt Frazier left town as well, but only got as far as Cleveland.*

Meanwhile, explaining, "I was never really happy at the Beaumont," producer Joe Papp announced that he was taking his New York Shakespeare Festival out of Lincoln Center and back to its roots, the Public Theater, on Lafayette Street.


WIDE WORLD

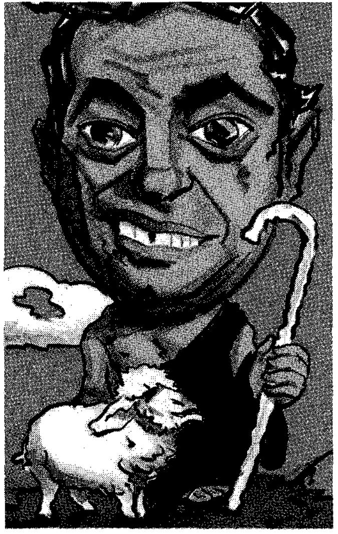


HARUO MIYAUCHI

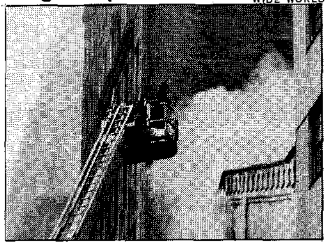
The maximum leader. *Chairman Jimmy came to the South Bronx on October 5, expressed dismay, told his assistant Jack Watson to coordinate efforts to clean it up, and left.*

MAY

2 Sparky Lyle gets married.
4 Nixon, in a David Frost TV interview, says "I'm sorry" to the nation.
8 Mick Jagger gives a birthday party for Bianca at Studio 54.
9 Carey states flatly that he'd veto any bill sent to him for restoring the death penalty.
10 Joan Crawford dies at 69.
11 A federal judge throws out the Port Authority ban on the Concorde at JFK.
12 Los Angeles Rams sign Joe Namath.
16 Copter tips over on the roof of the Pan Am Building.
19 Cuomo wins the Liberal party nomination in accordance with Carey's wishes.


FRED MARSHALL

23 Cauthen falls off his horse.
25 Nine die as the gay Everard Baths on the West Side goes up in flames.


WIDE WORLD

26 George Willig climbs the World Trade Center.

WIDE WORLD

She don't like a deep contralto or a man whose voice is alto.
Anita Bryant, accompanied by her husband, Robert Green, showed up at the NBC studios November 3 for a taping of the Today *show.*

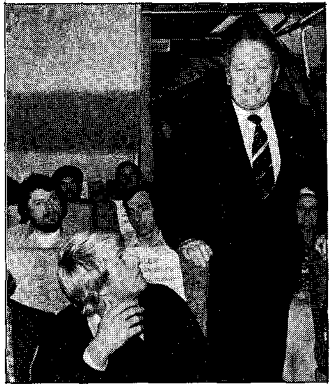
WIDE WORLD

Only you, Dick Daring.
Dick Cavett, in his Broadway debut, followed Tom Courtenay in the lead role of Otherwise Engaged.

WIDE WORLD

Chutzpa.
Anne Bancroft played Golda in the very presence of Mrs. Meir herself, at a preview of William Gibson's play.

Happy landing.
Freddie Laker defied all conventional wisdom, the CAB, and the big airline companies: The first London–New York standby flight arrived at JFK on September 26.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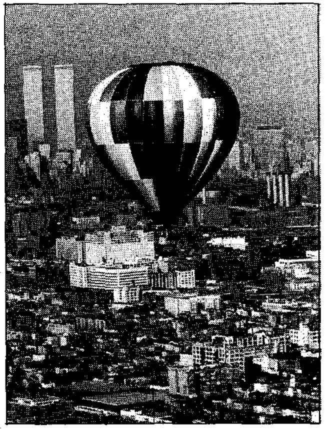
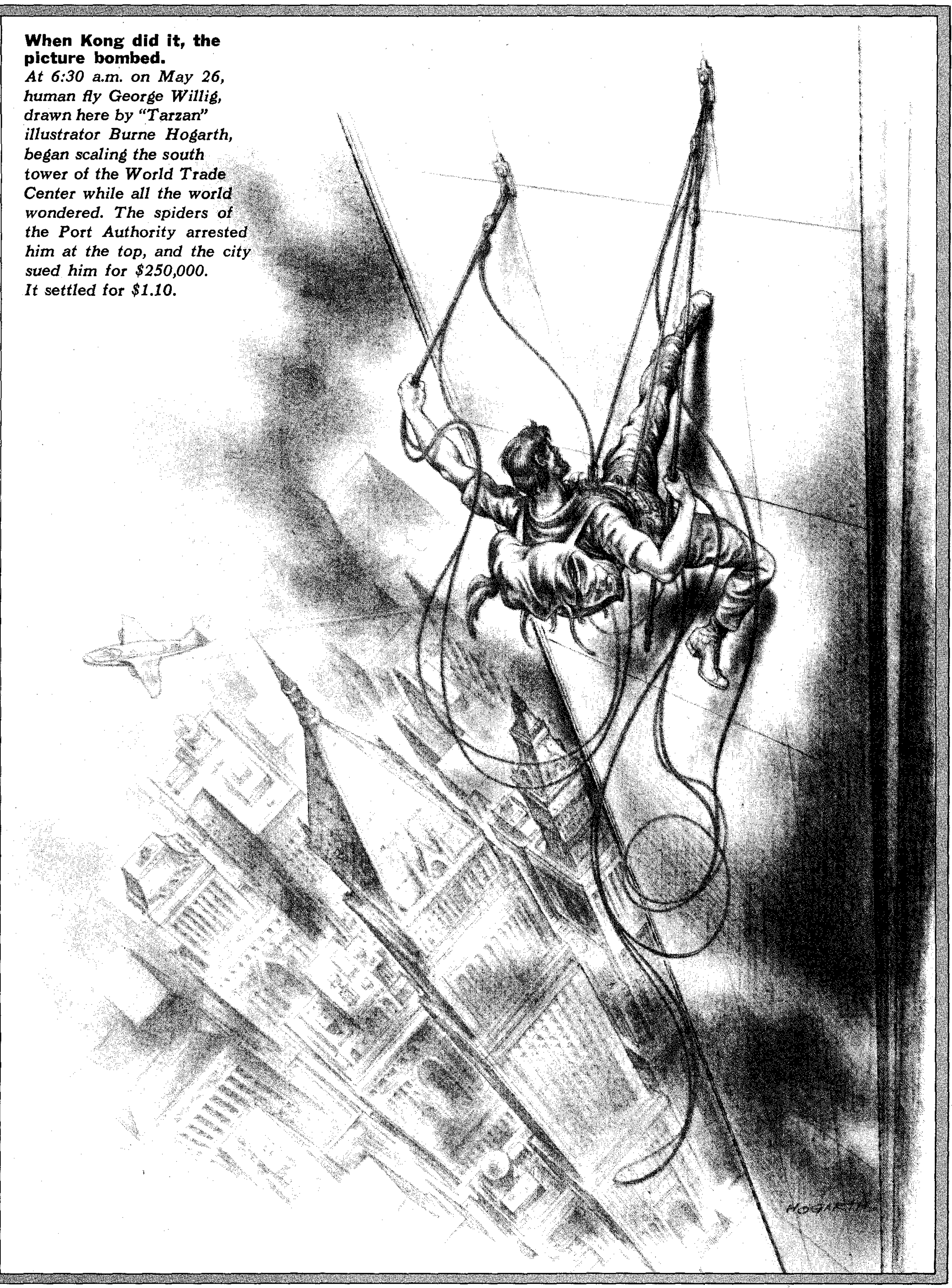

©N. Y. DAILY NEWS

Hot air.
Sidney Cutter, fearful of being blown out to sea, brought his balloon down alongside the Belt Parkway on February 12. He got two tickets.

He's entitled to his complexes.
Talk-show host Stanley Siegel began to conduct weekly therapy sessions on camera with his TV analyst, Elizabeth Thorne. They probe his anxieties, fears, inadequacies, and other barriers to a meaningful relationship.

RICHARD PAN

When Kong did it, the picture bombed.
At 6:30 a.m. on May 26, human fly George Willig, drawn here by "Tarzan" illustrator Burne Hogarth, began scaling the south tower of the World Trade Center while all the world wondered. The spiders of the Port Authority arrested him at the top, and the city sued him for $250,000. It settled for $1.10.



BURNE HOGARTH

JUNE

1 Bella throws her hat in the ring. Has many more.

9 Joe Papp announces he's pulling the New York Shakespeare Festival out of Lincoln Center.

11 Exhibition of Thracian gold artifacts opens at the Metropolitan Museum of Art.

11 Seattle Slew becomes the first undefeated winner of the Triple Crown.

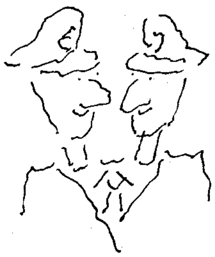
UPI

15 The Mets trade Seaver to the Cincinnati Reds. The angels weep.

15 Beautiful waltz party is held after the preview of the New York City Ballet production of Balanchine's "Vienna Waltzes," on the promenade of the New York State Theater.

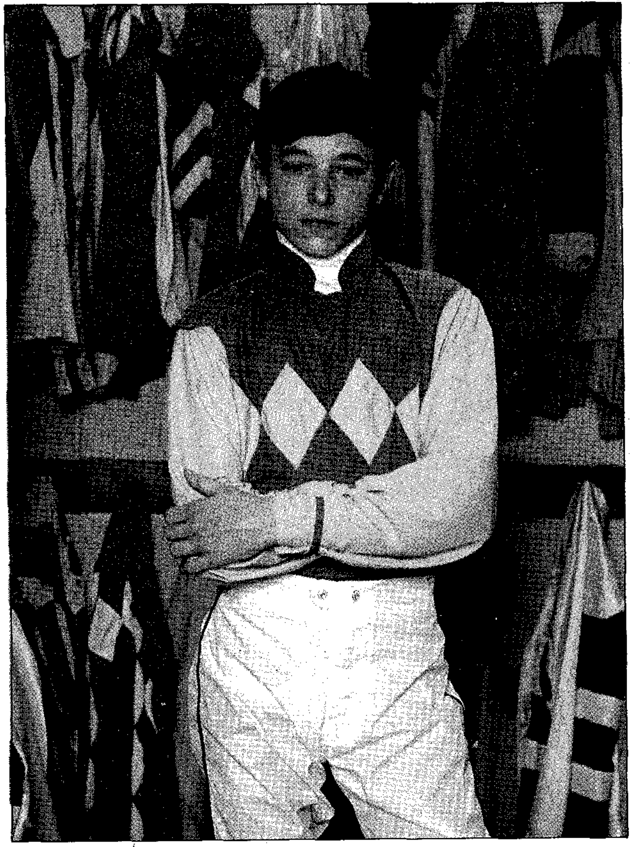
20 PBA loses fight on two-man cop cars.

R. O. BLECHMAN



21 Halston gives a Studio 54 party for Liza Minnelli after the opening of "New York, New York."

KEN REGAN/CAMERA 5



The $6-million boy.
Seventeen-year-old Steve Cauthen, the first jockey to earn more than $6 million in one year, had managed, by the end of November, to ride six winners in one day three times during 1977.

HELAINE MESSER/MOMA

The painter's eye.
Jasper Johns, the subject of a highly praised retrospective at the Whitney Museum, visited the Museum of Modern Art for the Cézanne show, the most popular in its history.

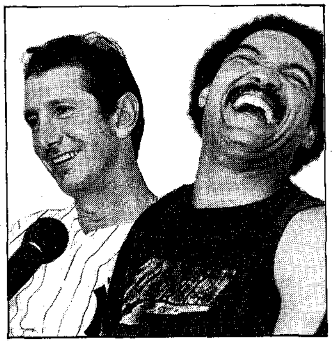
WIDE WORLD

The father of the radioimmunoassay is a mother.
Dr. Rosalyn S. Yalow, a medical physicist at Bronx Veterans Administration Hospital, became the second woman ever to win a Nobel prize in medicine.

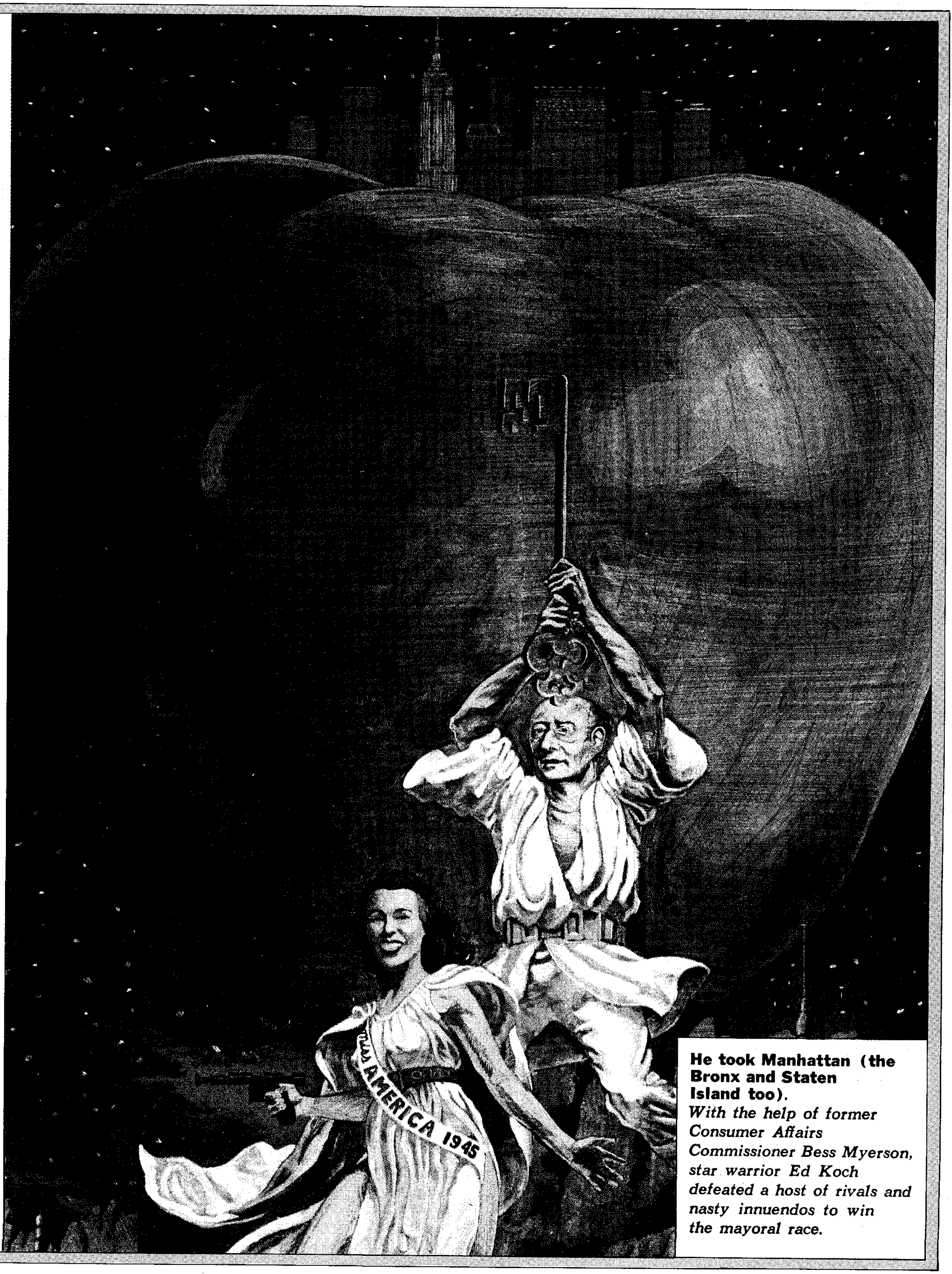
GEORGE KANATOUS

A cool million.
Michael Johnson was the grand-prize winner in the New York State lottery drawing on July 22.

WIDE WORLD

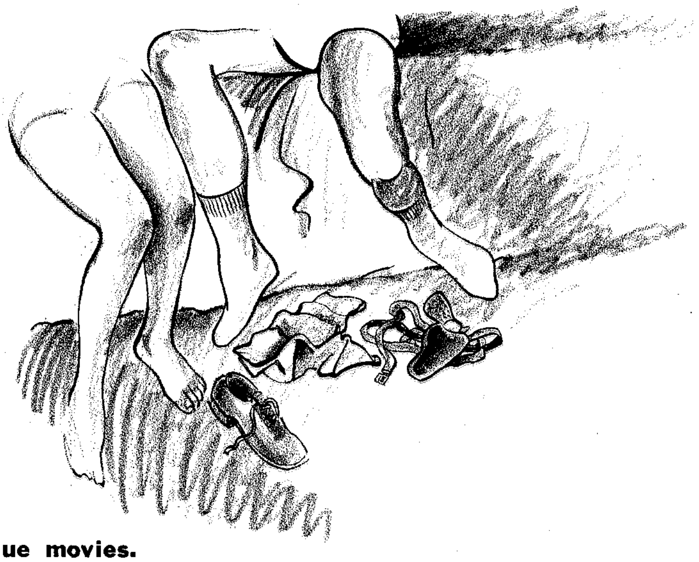


Yankee, come home.
When the Yanks beat the Dodgers in six games to win the World Series, the event's real heroes were Reggie Jackson, who had hit a record five home runs, and manager Billy Martin.

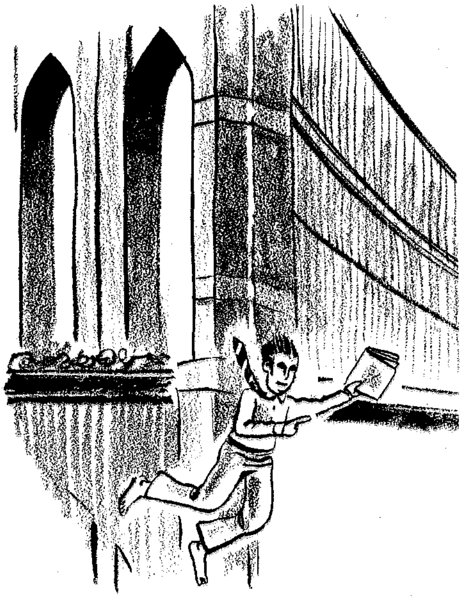


JOHN BUTTERFIELD

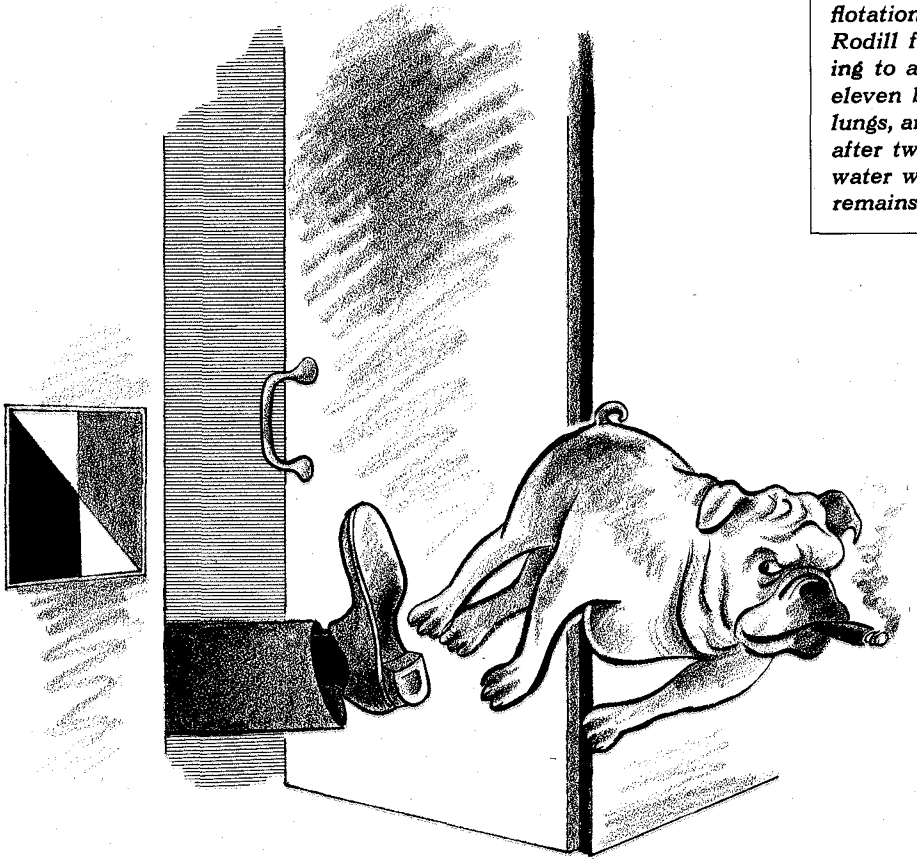
He took Manhattan (the Bronx and Staten Island too).
With the help of former Consumer Affairs Commissioner Bess Myerson, star warrior Ed Koch defeated a host of rivals and nasty innuendos to win the mayoral race.



Blue movies.
Although officials denied it, last May police undercover agents produced several hard-core film segments, known as "loops," to play in porn-parlor machines. The NYPD is said to have paid around $3,000 for the films, which some sources described as "unimaginative" and "standard hard-core stuff." The scheme was evidently conjured up by agents who felt it might be the best way to infiltrate the industry.



A bridge too high.
On August 29, Dan Cameron Rodill plunged 130 feet from the Brooklyn Bridge into the East River to publicize his unpublished play, The Dry Season. *Despite his training for the leap and such protective gear as a wet suit, a flotation collar, and a padded belt, Rodill failed what he was attempting to achieve. He sustained eleven broken ribs, two punctured lungs, and assorted internal injuries after twisting in midair and hitting the water with his chest. His play remains unpublished.*

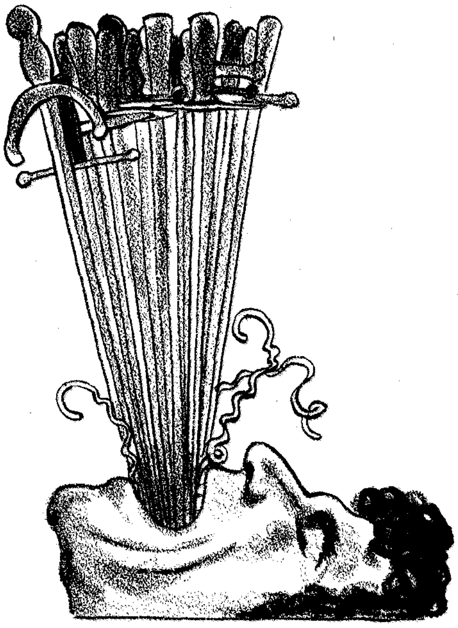


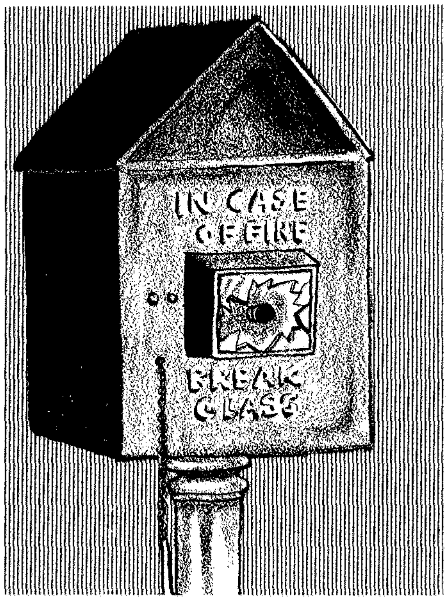
"Arf," says Winston.
NBC's Frank Field admitted that his English bulldog, Winston, received more fan mail than he did following an appearance on the nightly news broadcast. One viewer sent Winston a tuxedo T-shirt. Despite the dog's good ratings, one NBC vice-president was not impressed. He sent down an order banning Winston from future appearances.

Believe It or Not

RANDY ENOS

Deep throat.
Edward Benjamin, aka Count Desmond, set a Guinness world record when, on April 26, right here in New York City, he swallowed five swords, ranging in length from 23½ to 26 inches, along with three twisted coat hangers of about the same size.

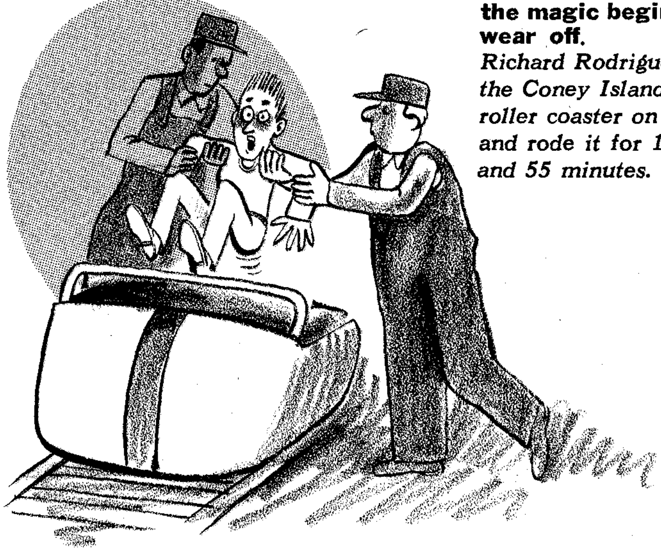




Some like it hot.
Citywide fireboxes rang in more than 230,647 false alarms from January through October. This figure is up 26.33 percent from last year's. In October alone, there were 23,335.

The subway doesn't stop here.
Back in October, 1972, construction was begun on the Second Avenue subway line. So far, the project has cost the city $61.1 million and is still unfinished. While parts of three sections have been completed, the bulk of the work now being done involves shutting down these three sections until the city allocates more funds. It's anybody's guess when that might be.

After the first 102 hours, the magic begins to wear off.
Richard Rodriguez got on the Coney Island Cyclone roller coaster on August 18 and rode it for 103 hours and 55 minutes.



FROM THE LAND WHERE SATURDAY NIGHTS ARE 18 HOURS LONG, THE PERFECT SUNDAY MORNING COMPANION.

In Denmark, a long winter's night is really a long winter's night. In fact, once the sun goes down, it often doesn't come up again for 18 hours.

Fortunately, the Danes are an inventive people and have come up with some rather intriguing ways to help while away the night.

And an intriguing drink to help them greet the day.

A drink called the Danish Mary.

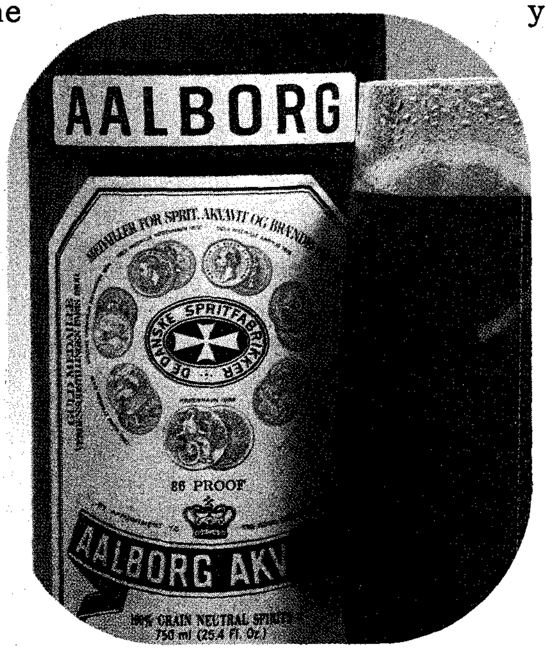
Not just another bloody drink.

Now at first glance, the Danish Mary might look like a conventional Bloody Mary, since both contain tomato juice. But at first taste, you'll realize there's nothing conventional about it.

The main difference is that the Danish Mary is made with Aalborg Akvavit instead of vodka, and that makes all the difference in the world.

Compared to the spirits you're accustomed to, Akvavit has a flavor that's cleaner and lighter. A taste that's thoroughly Danish. And thoroughly delicious.

As a result, when you mix it with tomato juice and season to taste, you get more than another bloody drink. You get a uniquely Danish pleasure.



Of course, while a Danish Mary is great to wake up to, there's no rule that says you can't have one later in the day. Or night. In fact, the Danes—who have a healthy disregard for rules anyway—serve them anytime. Apparently on the theory that if you really enjoy something, there's no time like the present to enjoy it.

And once you try a Danish Mary, we think you'll agree.

Akvavit and other pleasures.

But remember, while the only way to make a Danish Mary is with Aalborg Akvavit, there are lots of other ways for you to enjoy Akvavit. For one thing, it blends beautifully with orange juice, bitter lemon or tonic. And it's great on its own, on the rocks.

What's more, you don't have to visit Denmark to find Akvavit. Because it's right in your neighborhood package store. In the bottle with the red, white and gold label. So why not pick up some today? And try waking up to a Danish Mary tomorrow.

BY APPOINTMENT TO THE ROYAL DANISH COURT

AALBORG AKVAVIT

Aalborg Akvavit 86 Proof Imported By And Bottled In U.S. For Somerset Importers, Ltd. New York, N.Y.

Blackout

Charles Luce of Con Ed said it couldn't happen again, but it happened again, and this time it lasted for 25 hours. Nor was it without dramatic touches, both of comedy and of horror.

The ladies and gentlemen of *Oh! Calcutta!*, unable to grope their way to the dressing rooms, borrowed streetwear from the audience; a bagpiper did his sonorous stuff by candlelight in Grand Central Terminal; and Elaine dispensed free champagne by candlelight. Public-spirited citizens levered open elevator doors, became torchlight traffic controllers, and cranked down the big wheel at Coney Island. Uncounted quick-before-it-melts parties were given all over, and in April, '78, no doubt, the number of births will bounce.

But, no, it wasn't like last time. The dominant theme of this blackout was not "Help others" but "Help yourself." The lights were snuffed at 9:34 P.M.; the first looting started ten minutes later. Cars were driven out of showroom windows, and shards of glass covered the sidewalks in a reprise of "Crystal Night." There were 96 arrests in '65. This time the total was more than 4,000. Hundreds were sent to the reopened Tombs and complained later that, in the broiling heat, they had been offered only salami sandwiches.

Actually, the articles, still photographs, television didn't do it justice. It was a unilateral declaration of Christmas. Despite the arsonists, the looters looting looters, there was a freakish hilarity in the barrios and ghettos, and the pervading sense of a science-fiction scenario, lifted from a none too distant future. Not from the sugary, polychrome futures of Steven Spielberg and George Lucas either, but something at once more sordid and surreal. The scene reminded one of Godard's *Weekend*, Stanley Kubrick's *A Clockwork Orange*, even Goya.

The world, predictably, was impressed. The feral free-for-all, the tripping into the shadows, New York cracking like a windshield. All over, tongue and pen found themselves moved to cliché. The most popular was that New York had "turned into a jungle."

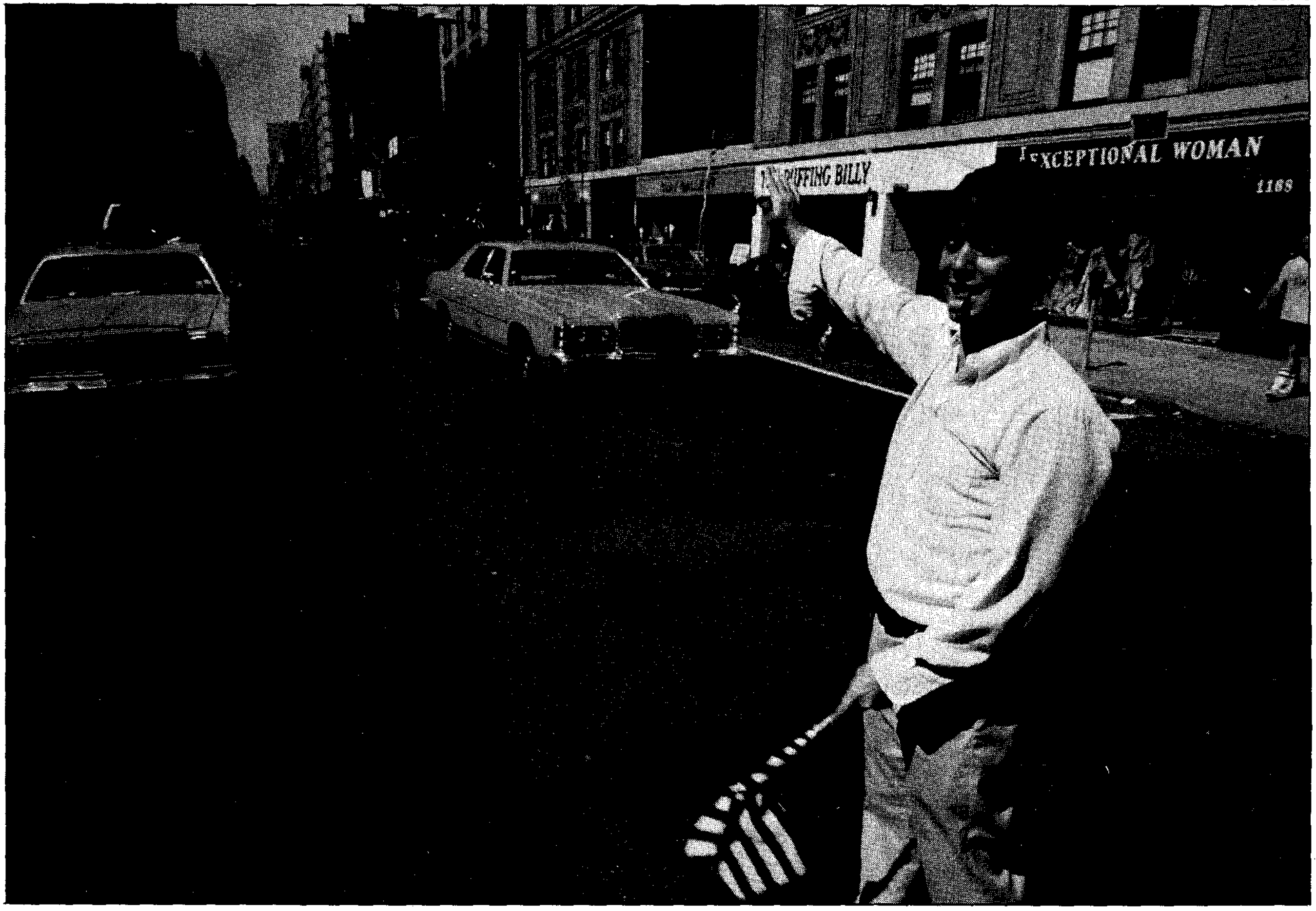
This was racist, of course, and rather foolish. Actually, it was nothing like a jungle. Ask anybody who has done a stint in one. Jungles are wild enough systems, but fairly stable. Even—once you sense the balance—predictable. This was at once atrophy and anarchy. Not a breaking in of the jungle, but a breaking down of the city.

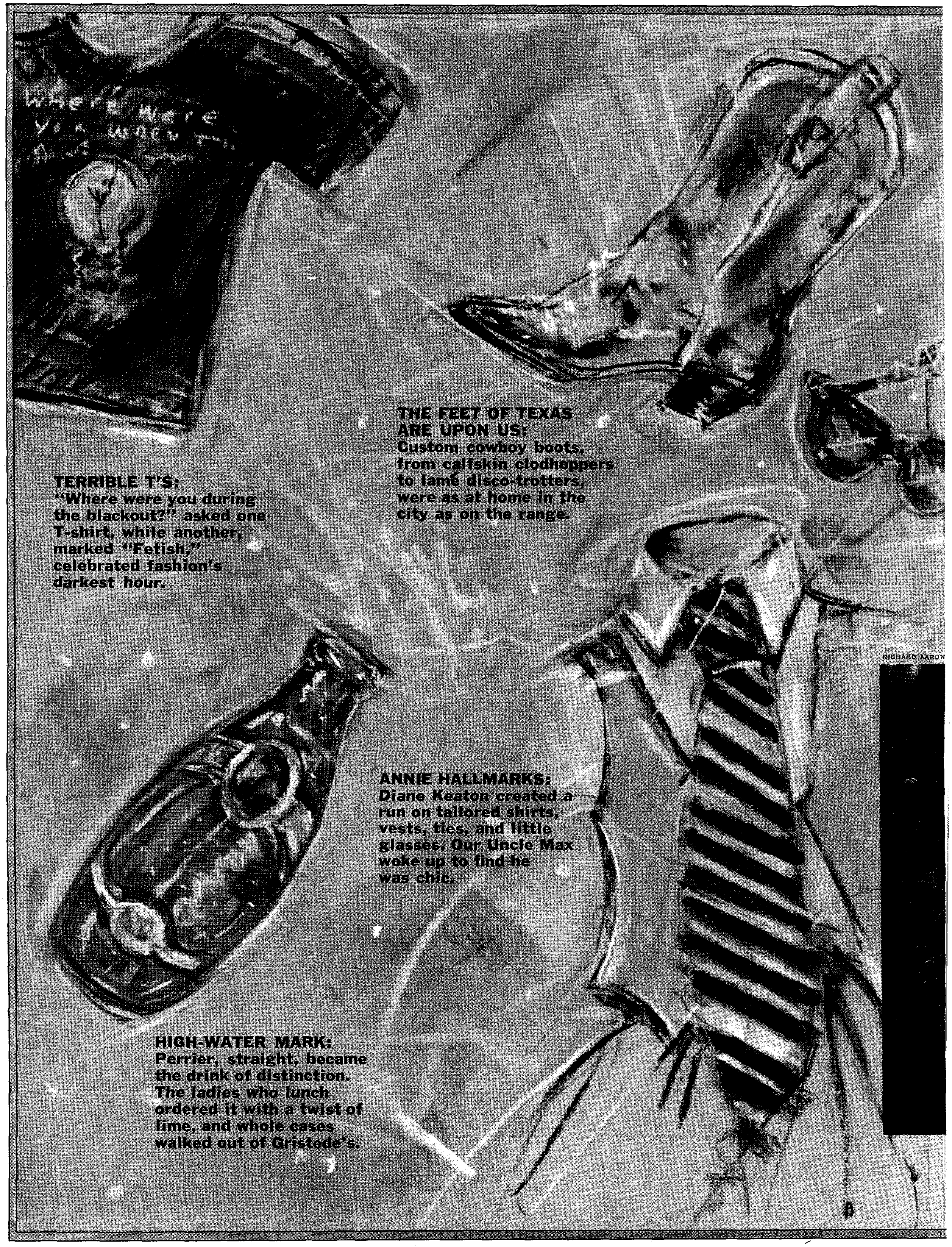
And what, truly, can one say in retrospect? In the heat of the moment, Abe Beame said that Luce should be hanged. John Kenneth Galbraith told us he blamed the banks. Felix Rohatyn did not. Teddy Kollek said he was glad he was mayor of Jerusalem. And Con Ed blamed God.

Finally Abe Beame's three-man commission, reporting in December, absolved God and blamed Con Ed but stopped short of recommending Abe's rather drastic penalty.

—Anthony Haden-Guest

STEVEN BORNS





TERRIBLE T'S:
"Where were you during the blackout?" asked one T-shirt, while another, marked "Fetish," celebrated fashion's darkest hour.

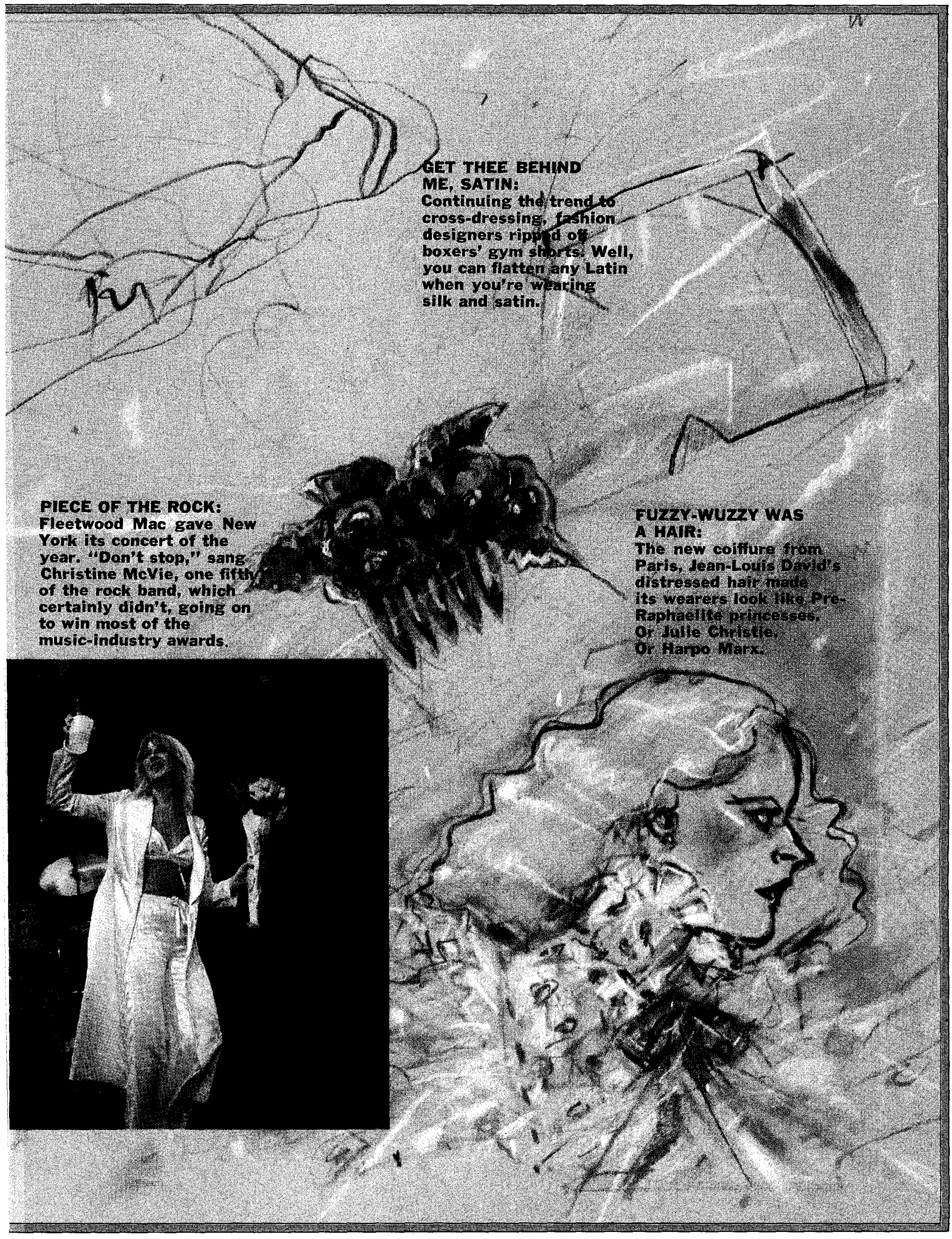
THE FEET OF TEXAS ARE UPON US:
Custom cowboy boots, from calfskin clodhoppers to lamé disco-trotters, were as at home in the city as on the range.

ANNIE HALLMARKS:
Diane Keaton created a run on tailored shirts, vests, ties, and little glasses. Our Uncle Max woke up to find he was chic.

HIGH-WATER MARK:
Perrier, straight, became the drink of distinction. *The ladies who lunch* ordered it with a twist of lime, and whole cases walked out of Gristede's.

RICHARD AARON

CATHY BARANCIK

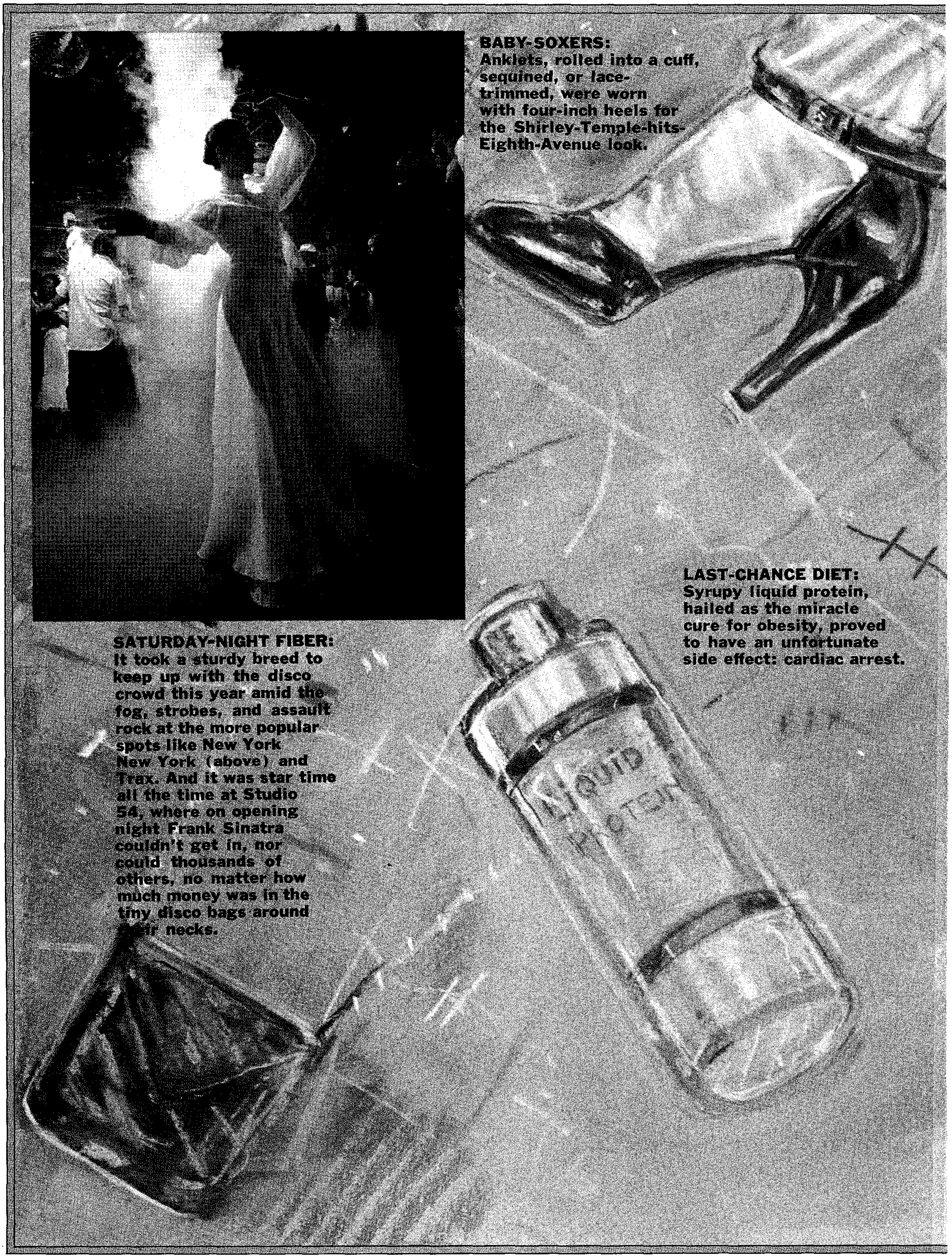


GET THEE BEHIND ME, SATIN:
Continuing the trend to cross-dressing, fashion designers ripped off boxers' gym shorts. Well, you can flatten any Latin when you're wearing silk and satin.

PIECE OF THE ROCK:
Fleetwood Mac gave New York its concert of the year. "Don't stop," sang Christine McVie, one fifth of the rock band, which certainly didn't, going on to win most of the music-industry awards.

FUZZY-WUZZY WAS A HAIR:
The new coiffure from Paris, Jean-Louis David's distressed hair made its wearers look like Pre-Raphaelite princesses. Or Julie Christie. Or Harpo Marx.

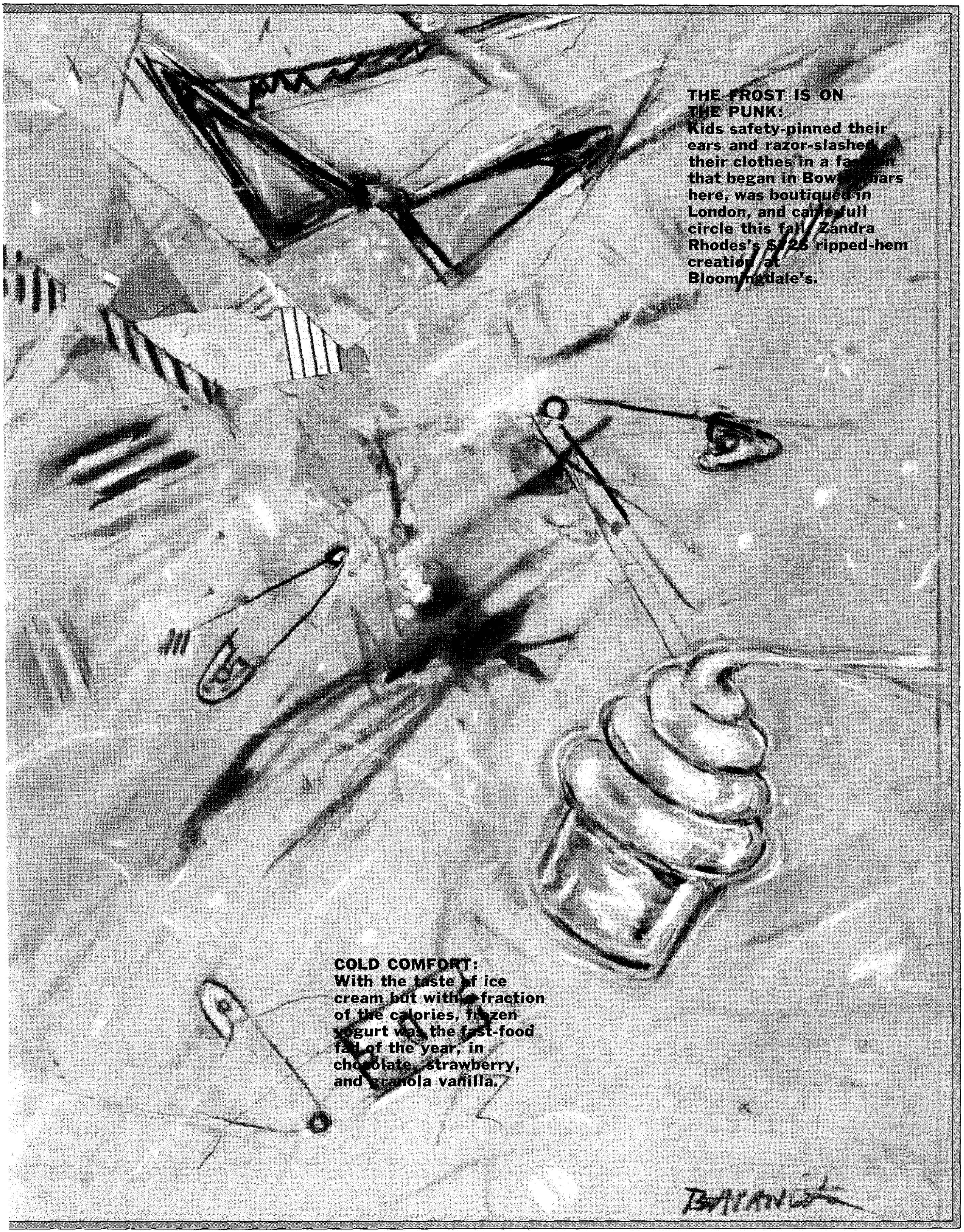
TED THAI/SYGMA



BABY-SOXERS:
Anklets, rolled into a cuff, sequined, or lace-trimmed, were worn with four-inch heels for the Shirley-Temple-hits-Eighth-Avenue look.

SATURDAY-NIGHT FIBER:
It took a sturdy breed to keep up with the disco crowd this year amid the fog, strobes, and assault rock at the more popular spots like New York New York (above) and Trax. And it was star time all the time at Studio 54, where on opening night Frank Sinatra couldn't get in, nor could thousands of others, no matter how much money was in the tiny disco bags around their necks.

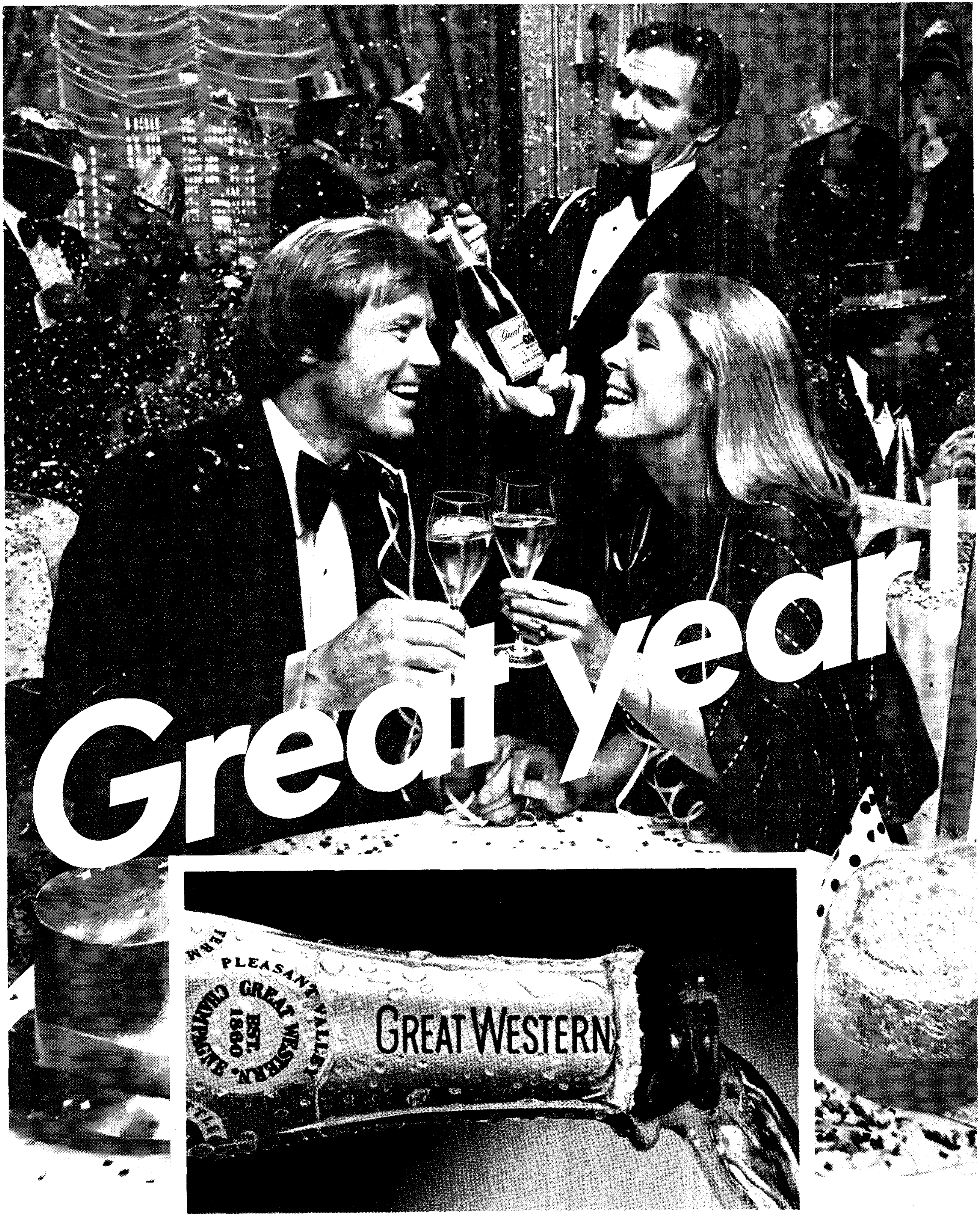
LAST-CHANCE DIET:
Syrupy liquid protein, hailed as the miracle cure for obesity, proved to have an unfortunate side effect: cardiac arrest.



THE FROST IS ON THE PUNK: Kids safety-pinned their ears and razor-slashed their clothes in a fashion that began in Bowery bars here, was boutiqued in London, and came full circle this fall: Zandra Rhodes's $725 ripped-hem creation at Bloomingdale's.

COLD COMFORT: With the taste of ice cream but with a fraction of the calories, frozen yogurt was the fast-food fad of the year, in chocolate, strawberry, and granola vanilla.

CATHY BARANCIK


Great year!
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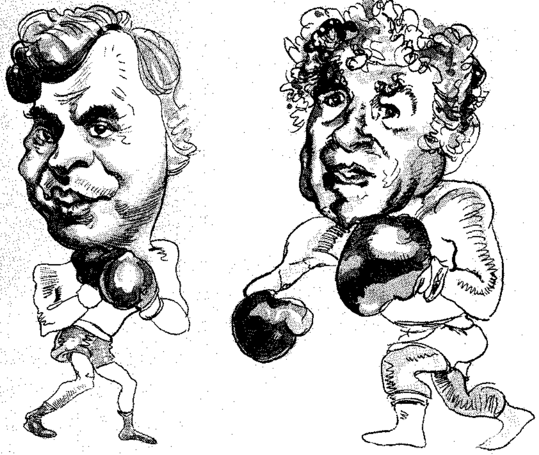
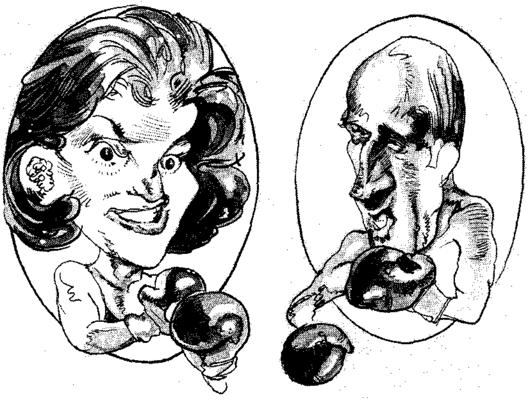
GORE VIDAL
VS.
NORMAN MAILER



Lally Weymouth's New York Apartment

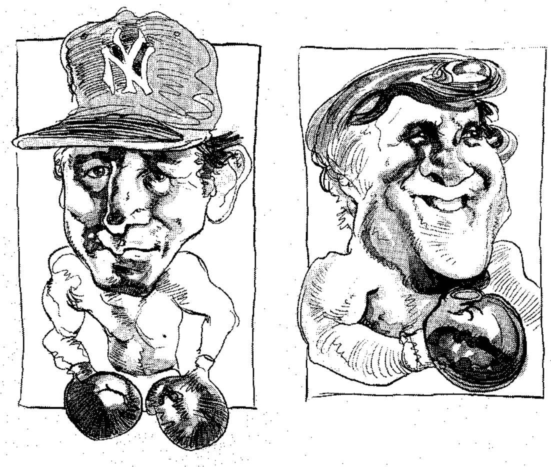
MICHAEL TROSSMAN



JACQUELINE ONASSIS
VS.
THOMAS GUINZBURG

Viking Press

BILLY MARTIN
VS.
GEORGE STEINBRENNER



Yankee Stadium

The political prizefights of 1977 were the main attractions, but spats, feuds, and affairs of honor erupted in every area that New Yorkers take seriously—sports, literature, and chocolate-chip cookies. To mention just a few:

Edward Costikyan vs. David Garth and Ed Koch
Ed Koch vs. Bella Abzug
William Ronan vs. Irwin Landes
Andrew Stein vs. Robert Wagner Jr.
Reggie Jackson vs. Thurman Munson
M. Donald Grant vs. Tom Seaver
Andy Robustelli vs. Bob Tucker
Steve Dunleavy vs. Pete Hamill
Roy Cohn vs. NBC
Erich Segal vs. William Morris
Cetta brothers vs. Mimi Sheraton
Walter Annenberg vs. City Council
Princess Yasmin vs. Bloomingdale's
Bloomingdale's vs. Famous Amos
John Simon vs. the Broadway Establishment
William Simon vs. Len Saffir
The Sign of the Dove vs. Jessica Mitford
Abe Beame vs. SEC
Jerry Lewis vs. Alexander Cohen
Eileen Ford vs. Johnny Casablancas

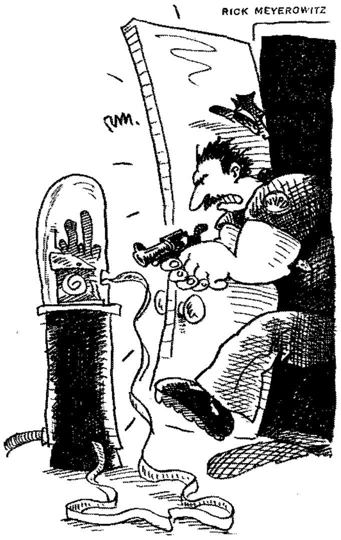
Year of the Apple

JULY

1 The last night of "Mary Hartman, Mary Hartman." Dennis tells Mary the glow on her kitchen floor is waxy yellow buildup.

3 PBA loss of $1 million on stock market revealed.

RICK MEYEROWITZ



4 The hijacker of a Vermont-bound bus kills two, then surrenders after a nine-hour siege at JFK.

4 Harbor Festival, a small-scale reprise of Operation Sail, is held at the South Street Seaport.

13 BLACKOUT. More than 4,000 are arrested for looting; $150 million damage. Looter: "It's our Christmas."

17 Largest man-eating mako shark ever caught in U.S. waters (1,039 pounds) is captured off Montauk.

21 Mercury hits 104 degrees. It's the second-hottest day ever recorded in the city.

21 ASPCA exhibits Harvey, the attack rabbit. His owners gave him up after he bit six people.

28 Largest shark, shortest record: A 1,250-pound man-eating mako shark is caught off Montauk.

31 Son of Sam strikes for the last time.

AUGUST

3 FALN terrorists bomb the Mobil Oil Building, kill one.

7 In three separate incidents, three people are killed by LIRR trains.

10 Police arrest a 24-year-old post-office worker, find in his car a submachine gun and a .44-caliber Bulldog revolver.

18 Beame reveals that the Criminal Justice Agency recommended that David Berkowitz be released without bail on his own recognizance because he has a permanent residence and a steady job.

19 New York "Post" endorses Ed Koch.

26 SEC accuses Mayor Beame and Controller Goldin of deliberately misleading the public about city finances in order to sell securities. Beame calls the report a "vicious political document."

26 SEC report reveals that Bert Lance put up the same collateral for two loans totaling over $2-million from Manufacturers Hanover and Chemical Bank.

27 Abe Beame blasts banks as "real culprits" in city fiscal crisis.

ELAINE GROVE

28 Cosmos win the soccer championship.

30 Practical joker Aaron Kay hits Mayor Beame with an apple pie.

SEPTEMBER

1 Carey promises to review his death-penalty veto—if Cuomo wins.

7 Alice Crimmins, convicted of manslaughter, wins parole.

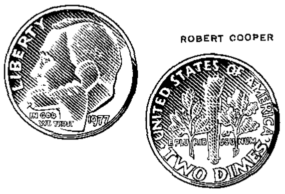
7 Betty Stove defeats Tracy Austin at the U.S. Tennis Open at Forest Hills.

8 Koch and Cuomo win the Democratic primary.

12 Robert Lowell dies at age 60.

13 Public Service Commission hears testimony on the 20-cent phone call.

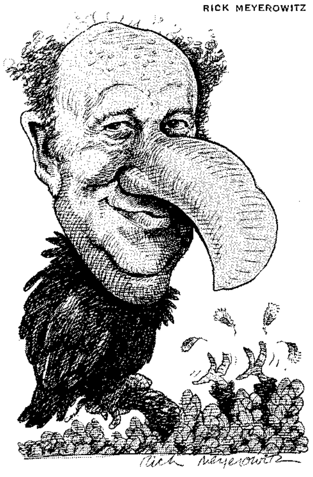
ROBERT COOPER



14 After seven years as a fugitive, Mark Rudd, Columbia radical student leader, surrenders to the police.

19 It's Koch in the Democratic runoff. Carol Bellamy beats Paul O'Dwyer for City Council presidency nomination.

RICK MEYEROWITZ



19 Jacqueline Onassis accepts a $20-million settlement from her husband's estate.

25 U.S. Olympic Committee picks Los Angeles over New York to bid for the 1984 Summer Olympics.

OCTOBER

1 Pelé plays his last game.

2 Ten convicts escape from Rikers Island prison.

DUNCAN HANNAH

4 Koch, at JFK, hands President Carter a letter protesting Middle East policy. He is snubbed.

5 Carter tours the South Bronx. Residents shout, "Give us money, give us jobs."

10 Yankees win the American League pennant.

14 Jacqueline Onassis resigns her job at Viking Press.

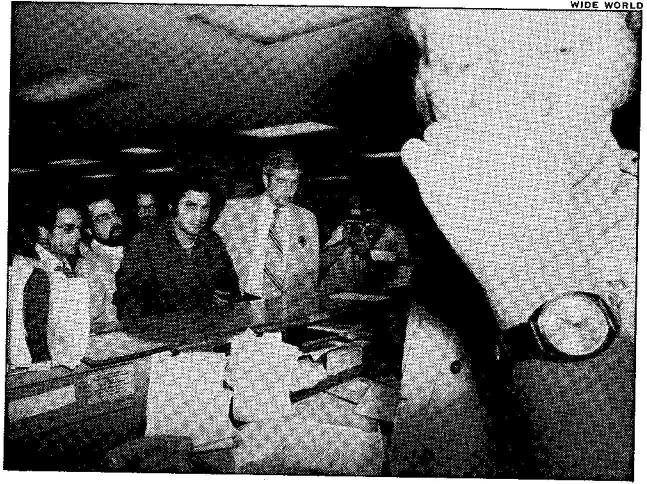
18 Reggie Jackson hits three home runs in the last game as the Yankees win their first World Series in fifteen years.

20 After a nineteen-month battle, the Concorde lands at JFK as test flights begin. It passes its noise test.

21 David Berkowitz is ruled fit to stand trial. He is returned to the psychiatric ward of Kings County Hospital.

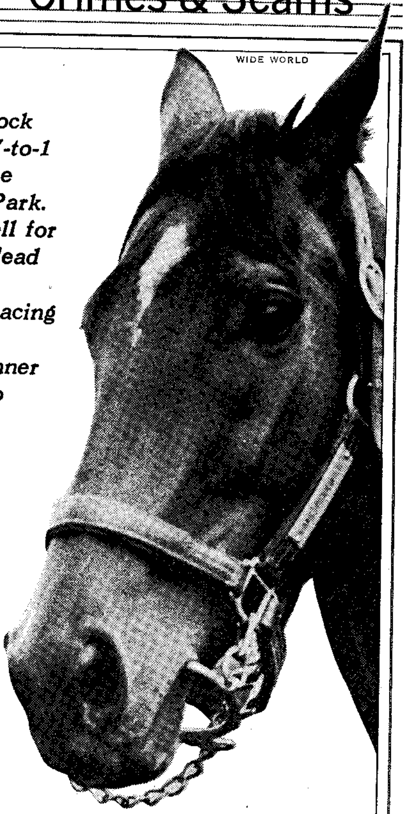
23 Bill Rodgers of the Greater Boston Track Club wins the New York Marathon for the second year in a row.

24 Governor Carey's Brooklyn home is robbed of $4,000 in valuables.



WIDE WORLD

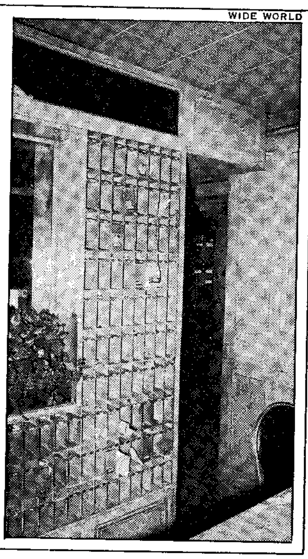
The scent of murder.
Shlomo Tal was booked as a material witness in the death of diamond broker Pinchos Jaroslawicz, found dead September 28 in Tal's office, which police had previously searched for four hours. Tal had conducted business for several days next to the box containing the body.



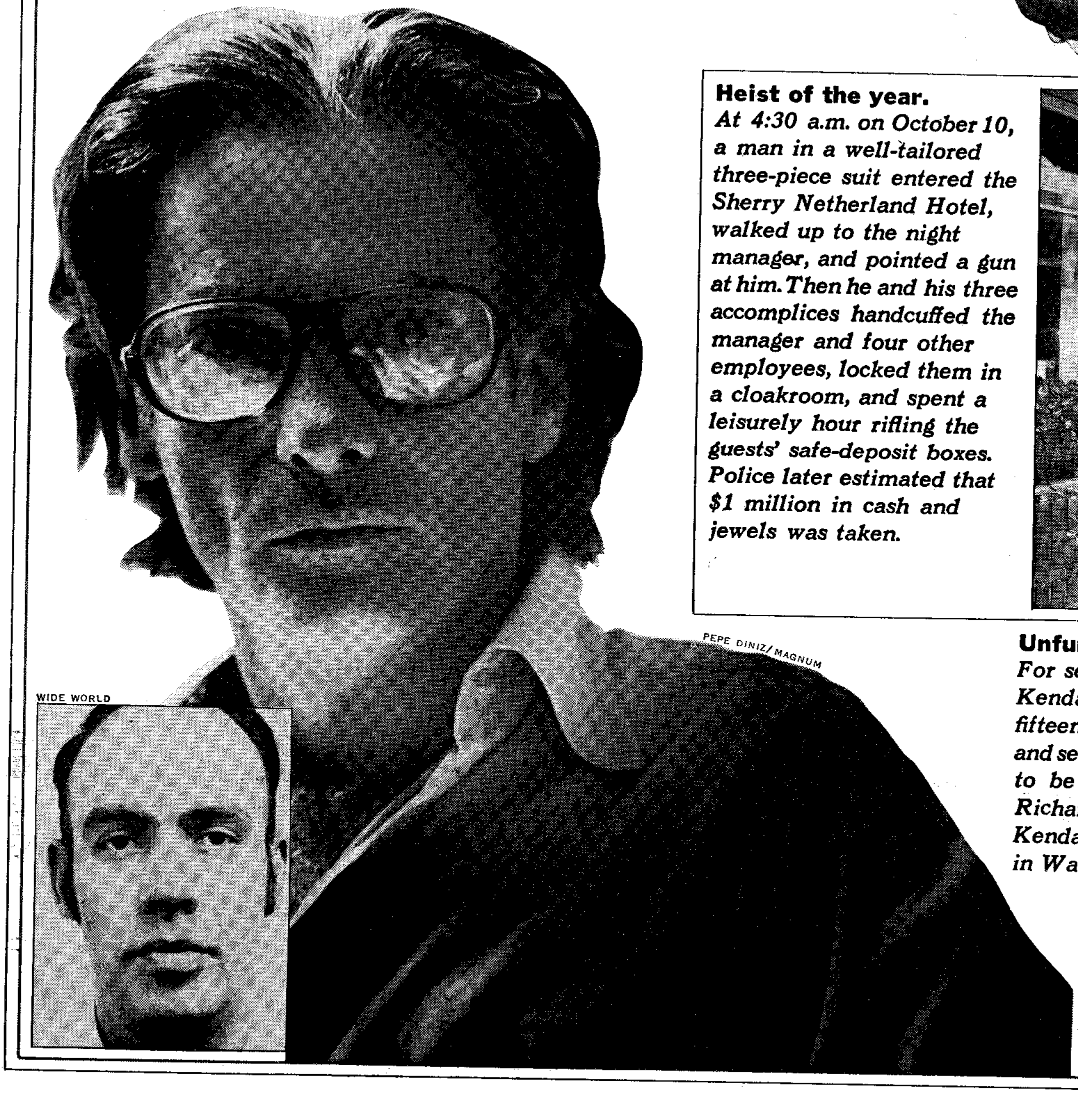
WIDE WORLD

We got the horse right here.
Handicappers got a shock September 23 when 57-to-1 long shot Lebon won the ninth race at Belmont Park. Lebon ran unusually well for a horse that had been dead for several months: On October 25 the State Racing and Wagering Board announced that the winner was in fact a ringer, who proved to be Cinzano, pictured here.

Heist of the year.
At 4:30 a.m. on October 10, a man in a well-tailored three-piece suit entered the Sherry Netherland Hotel, walked up to the night manager, and pointed a gun at him. Then he and his three accomplices handcuffed the manager and four other employees, locked them in a cloakroom, and spent a leisurely hour rifling the guests' safe-deposit boxes. Police later estimated that $1 million in cash and jewels was taken.



WIDE WORLD



PEPE DINIZ/MAGNUM

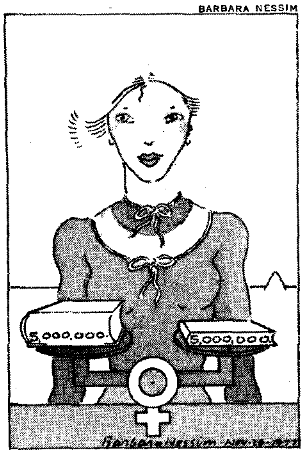
WIDE WORLD

Unfunny face.
For several years Oscar Kendall tricked women in fifteen states out of money and sexual favors by claiming to be fashion photographer Richard Avedon (left). Kendall (inset) was arrested in Washington September 15.

NOVEMBER

4 "Reader's Digest" to pay $1.6 million to women employees in settlement of a sex-bias suit.

BARBARA NESSIM



6 A 34-year-old Manhattan woman dies from the first case of polio recorded in New York City since 1972.

8 Ed Koch, Carol Bellamy, Andrew Stein win in New York. Governor Brendan Byrne wins in New Jersey.

10 Two hundred watch as two men shoot each other and a woman on the Seventh Avenue IRT express.

15 Court of Appeals strikes down the New York State death-penalty statute as unconstitutional.

17 NBC fires hundreds in "worst bloodbath in fifteen years."

22 Concordes arrive from Paris and London on inaugural flights.

22 Federal Reserve Bank of New York sends out $230,000 in Treasury notes by mistake. All are returned within two weeks.

22 Children of abstract expressionist Mark Rothko win a six-year court battle for damages after losing control of the painter's legacy of almost 800 paintings.

DECEMBER

1 Public Service Commission turns down the 20-cent phone call.

ROBERT COOPER

LIBERTY
IN GOD WE TRUST
1977
UNITED STATES OF AMERICA
TWO DIMES

2 The previously untouchable Nicky Barnes is convicted of heading a major drug-dealing operation in Harlem.

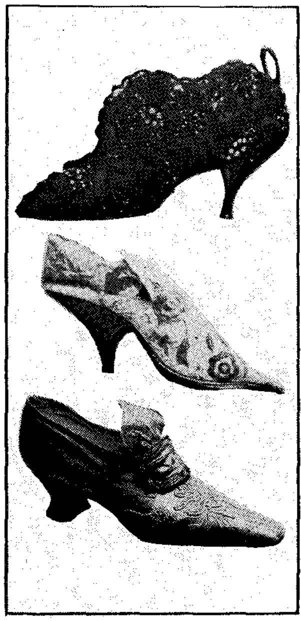
3 Water main bursts at Lexington Avenue and 42nd Street, flooding the area for six hours and disrupting traffic for a week.

4 Ida Kaminska celebrates 60 years in the Yiddish theater.

7 Joan Little is arrested in Brooklyn.

9 Jerry Jenkins, showered with gifts after his car was stolen for a Times Square rampage, is arrested on a charge of cashing bad checks.

15 "Vanity Fair" exhibit opens in the Costume Institute at the Metropolitan Museum of Art.



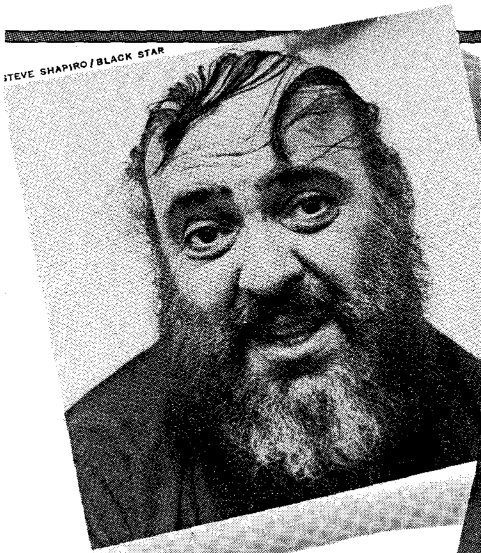
COURTESY METROPOLITAN MUSEUM OF ART

What are you doing New Year's, New Year's Eve?
We won't be dancing it in with Guy Lombardo, who left the Waldorf at 75 to play the sweetest music in heaven.

CULVER PICTURES

PUBLIFOTO/BLACK STAR

Vissi d'arte, vissi d'amore.
Instrumental in reviving bel canto, Maria Callas, temperamental lover of Aristotle Onassis and foe of Rudolf Bing, died at 53.



STEVE SHAPIRO / BLACK STAR

He would rather not have been in Philadelphia. *Zero Mostel died there at 62 during an out-of-town tryout of Arnold Wesker's* The Merchant. *Called before the House Un-American Activities Committee during the McCarthy period, Zero informed it only that he was "named after my financial standing in the community."*

WIDE WORLD

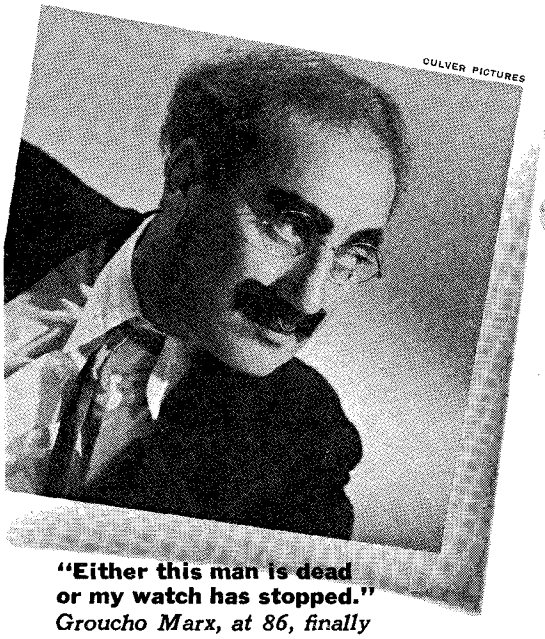
The host with the most. *Toots Shor, Damon Runyon–style restaurateur, died at 73.*

CULVER PICTURES

Was there anyone finah? *Ethel Waters, who died this year, at 80, introduced "Dinah" and "Stormy Weather" and was the first woman to sing "St. Louis Blues."*

Abercrombie & Fitch
New York
A&F
Chicago
San Francisco

A farewell to small arms. *Abercrombie & Fitch, outfitters to Admiral Byrd, Ernest Hemingway, and King Hussein, went out of business after 85 years. Every president from Teddy Roosevelt to Gerald Ford had a charge account. And Katharine Hepburn and Jerry Lewis came to the closeout sales (not together).*



CULVER PICTURES

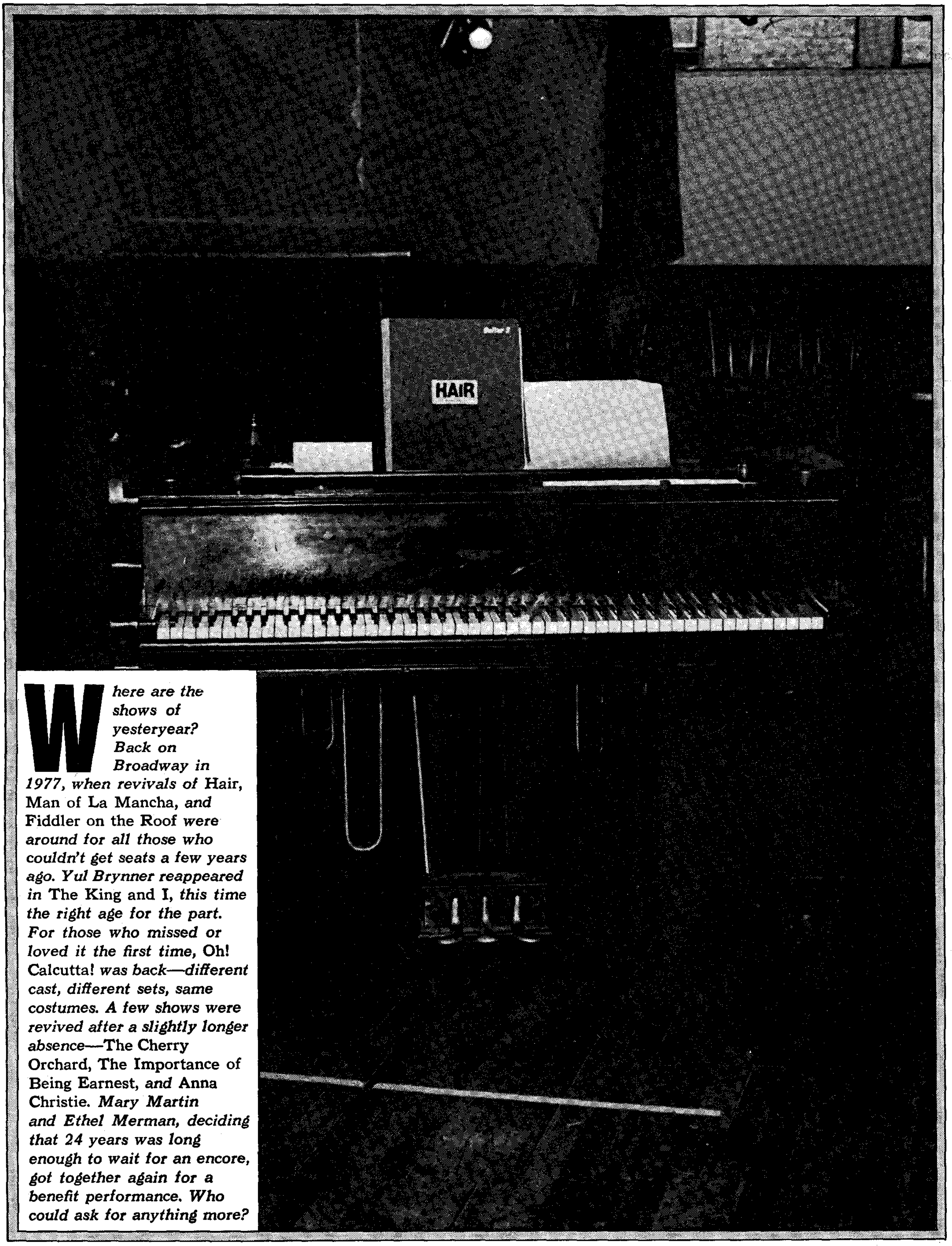
"Either this man is dead or my watch has stopped." *Groucho Marx, at 86, finally joined a club that would accept him as a member.*

UPI

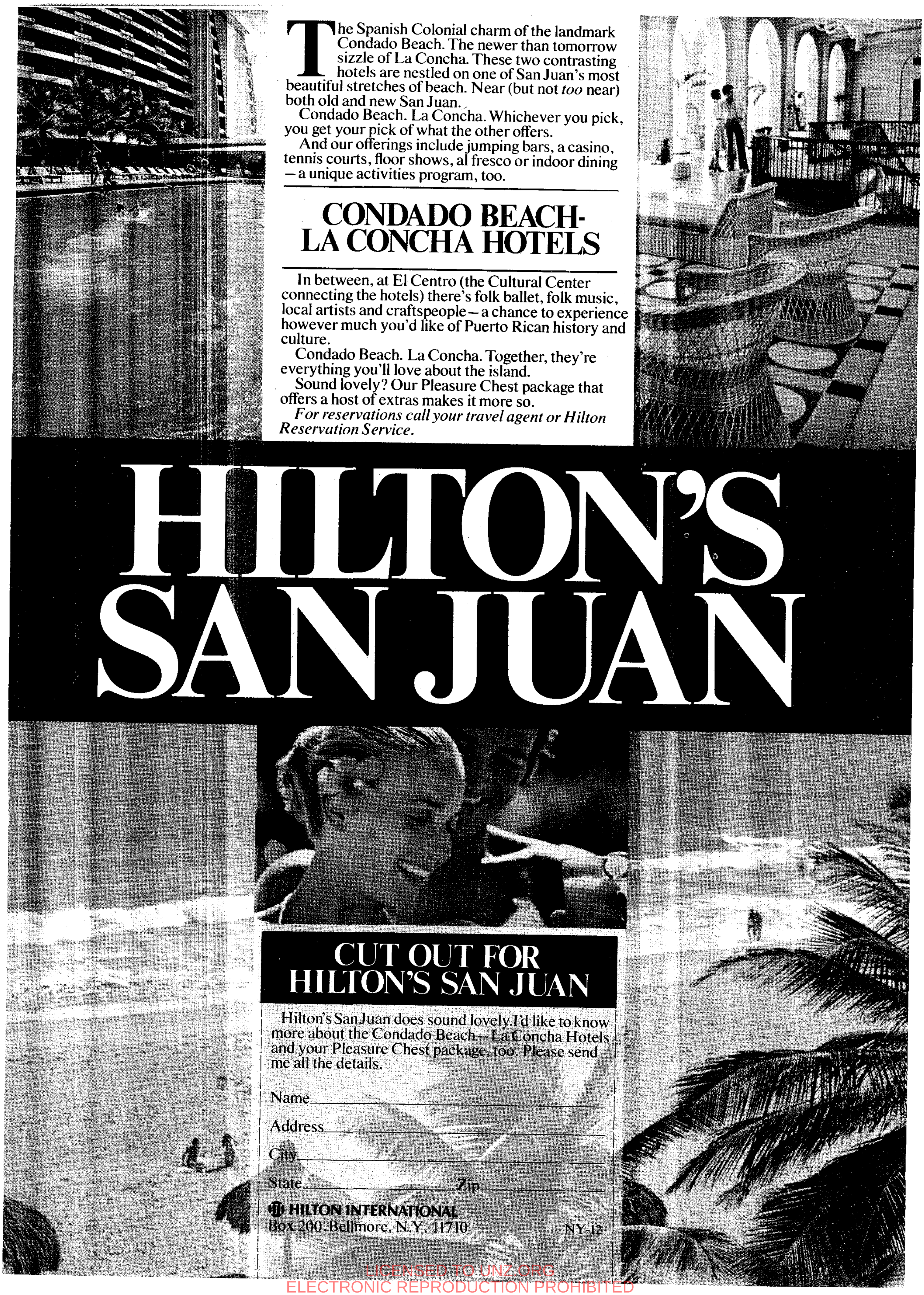
Shuffling off. *Lucille Le Sueur, rechristened Joan Crawford by a name-the-star contest, demonstrates the black bottom. Minx, queen bee, and director of PepsiCo, she died this year at 69.*

Return Engagements

COSMOS



Where are the shows of yesteryear? Back on Broadway in 1977, when revivals of Hair, Man of La Mancha, *and* Fiddler on the Roof *were around for all those who couldn't get seats a few years ago. Yul Brynner reappeared in* The King and I, *this time the right age for the part. For those who missed or loved it the first time,* Oh! Calcutta! *was back—different cast, different sets, same costumes. A few shows were revived after a slightly longer absence—*The Cherry Orchard, The Importance of Being Earnest, *and* Anna Christie. *Mary Martin and Ethel Merman, deciding that 24 years was long enough to wait for an encore, got together again for a benefit performance. Who could ask for anything more?*



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CONDADO BEACH-LA CONCHA HOTELS

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For reservations call your travel agent or Hilton Reservation Service.

HILTON'S SAN JUAN

CUT OUT FOR HILTON'S SAN JUAN

Hilton's San Juan does sound lovely. I'd like to know more about the Condado Beach — La Concha Hotels and your Pleasure Chest package, too. Please send me all the details.

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Art / Thomas B. Hess

THE DESIGNING ICEBERG

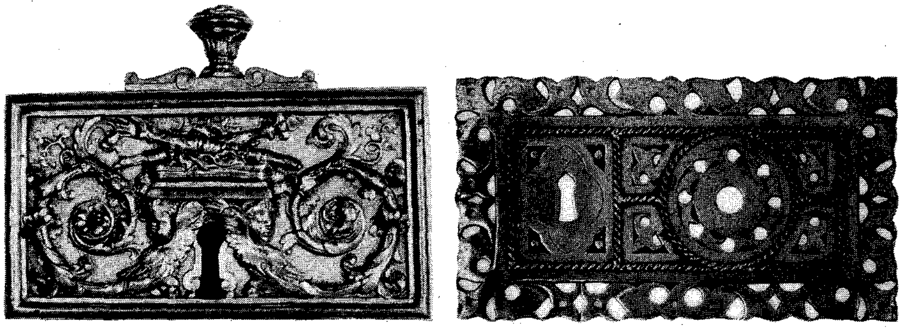
"... A birdcage in a fish tank and a boiserie bidet are among the 400 objects now on show at the Cooper-Hewitt Museum ..."

In a floating as perilous as Eliza's across the ice or as New York's among municipal bonds, the Cooper-Hewitt collections were transferred from Cooper Square to the refurbished Carnegie Mansions on 91st Street and Fifth Avenue. Several hundred thousand drawings, prints, fabrics, wallpapers, cages, toys, chairs, architectural details, and designs for every sort of thing, from an Egyptian tomb to the 1934 CBS Broadcasting Theater (come to think of it, CBS and the pharaohs share a certain empty-headed grandeur), became the Smithsonian Institution's National Museum of Design.

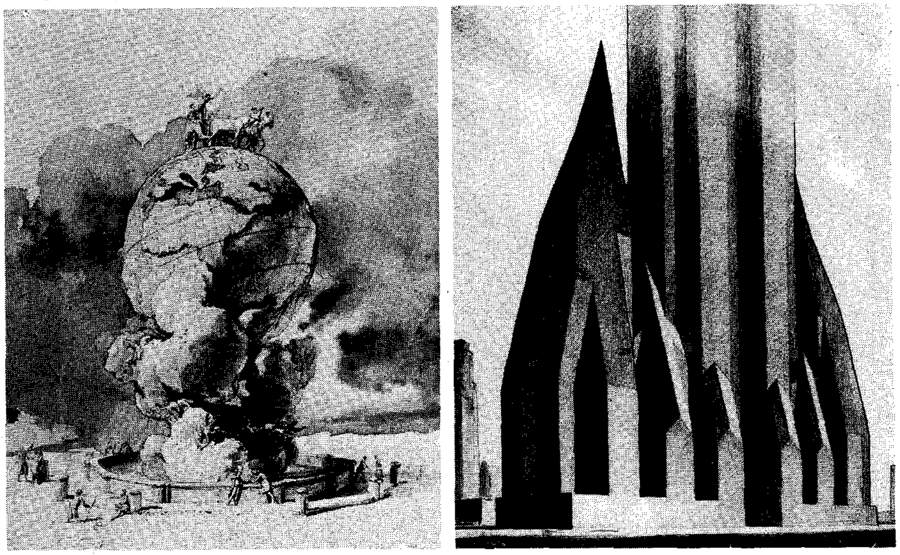
The change, a near miracle, was accomplished by an energetic, self-made museum dynamo, Lisa Taylor; she took a collection that everybody admired and nobody seemed to want, plus a building that was about to tumble down, and through sheer will and fund-raising bravado put them together for a center that has become one of the major resources in America.

The opening show in September, 1976, was planned to attract attention and mark time while quarters for the collection were being remodeled. It was a socio-philosophical mishmash that assembled various sorts of fancy breads, hammers, and architectural projects interlaced with hortatory captions along the lines of "books in the running brooks, sermons in stones, and good in everything," to reveal mostly the dewy-eyed optimism that informs most contemporary planning. Why is it that when you give a chap a course in mechanical drawing and some sharp pencils he usually comes back with a rosy-fingered utopia?

The following year's exhibitions at Cooper-Hewitt also were loan shows, including an elegant group of Palladio reconstructed models and original drawings—more treading water, as it were, until the permanent collections could be suitably sorted and stored. This month, for the first time, a group of about 400 objects have come down from the attics and been installed in an exhibition nudgingly titled **More Than Meets the Eye** (through 2/12).



Lock plates: *From Versailles, circa 1725 (left), and from the Houses of Parliament, designed by Pugin, circa 1845; both brass; at the Cooper-Hewitt Museum.*



Monuments: *J. P. L. L. Houel's drawing for a world globe, circa 1802, and Hugh Ferriss's study for the maximum mass permitted by the 1916 New York zoning law.*

It's a cliché that museums show the public only a fraction of their holdings. Indeed, whenever the Museum of Modern Art's permanent collection is mentioned, it's protocol to drag in a phrase about "the tip of the iceberg." If ice is the standard, then Cooper-Hewitt can show only a cube on the tip of its berg. Although the current event more than crowds all the rooms and space dividers allotted to it, it mainly whets the appetite for what's to come—for what remains unseen.

There are masters, of course. Last month, about three dozen Winslow Homers were put on view, indicating something of the museum's richness in the ninteenth-century American field. Two Homer oils and a watercolor still are up; they're tossed away in a corner with a *dégagé* chic that would have puzzled Andrew Carnegie. Strewn among other galleries, as if in a princely game of hide-and-seek, are fine prints by Jamnitzer, Goltzius, Rembrandt, and Dürer; there are watercolors by Francesco Guardi and Hans Holbein the Younger and drawings by Charles Le Brun, G. B. Tiepolo, van Gogh; there are enough precious jewels and bibelots to furnish a Jockey Club full of Rothschilds, including a shiny brooch made when aluminum was the rarest and most valuable metal in the world. There are laces tatted for the marriage of the duke of Burgundy, William Morris wallpaper, sanctuary lamps, a magnificent suite of toiles (printed cottons, in bister or cerulean blue, with stories of Lord Nelson, Napoleon, a village wedding, the first balloon flight, and other tragicomic pastorals), ten Japanese studies of iris flowers, a garden of abstract Tiffany glass lilies, Guimard's proposal for a Castel d'Orgeval in the Parc de Beauséjour — a gingerbread palace of squinches, minarets, and cockeyed picture windows. In one room stands a floriated porcelain eighteenth-century bidet in boiserie frame, under the suspicious gaze of a disapproving uniformed guard.

The question, of course, is how to make some sense of this delectable Babel, how to organize it. I like easy answers and the easy thing to have done would have been to follow conventional categories, to arrange like with like according to medium, function, scale, and other basic characteristics. For example, you could have a festival of chairs, from a medieval pew through all the vagaries of the Renaissance and the Baroque to Frank Lloyd Wright's pewish modern. You could investigate hardware. A comparison between the Rococo brass lock plate from Gabriel's Versailles (circa 1725) with the Gothic Revival one designed by Pugin for the Houses of Parliament (circa 1845) gives an idea how telling such confrontations can be. The Louis XV design was, in its time, ultrafashionable, ultramodern. Its crossed scepters on a royal cushion supported by winged angels among flowering tendrils and two Capetian lilies look to us medieval, with emphasis on an omnipotent king who rules by divine right, whose blazons and symbols are everywhere, even under doorknobs. It's an aristocratic, hermetic iconography, made for people in the know—the palace caste, the courtiers. The urn above and what appears to be a crown of thorns binding the two scepters indicate the doors to a chapel and suggest something of the metaphysical powers of the royal person whose safety this delicate bit of hardware helps protect, just as it protects the security of a lock. The Houses of Parliament design, on the other hand, with its hint of a fleur-de-lis (England's claim to France), of a rose window, and of medieval strapwork, was meant to look reassuringly old-fashioned, traditional. Yet it has a presciently modern air. Pugin's expressive use of flat planes to emphasize the solidity, weight, inherent beauty of the brass material could be Bauhaus in its articulation of abstract ideas filtered through "folk" or Merrie Olde England imagery. The Versailles lock plate is plaster (or whipped cream) transmuted by French virtuosos to metal; the Pugin plate is pure Ruskinian copper and tin.

Other works might be compared

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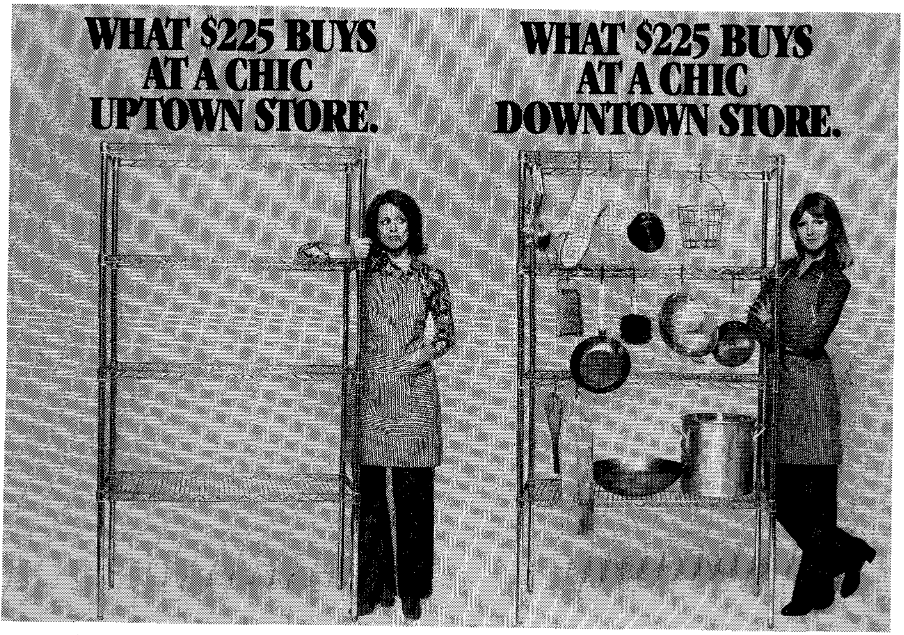
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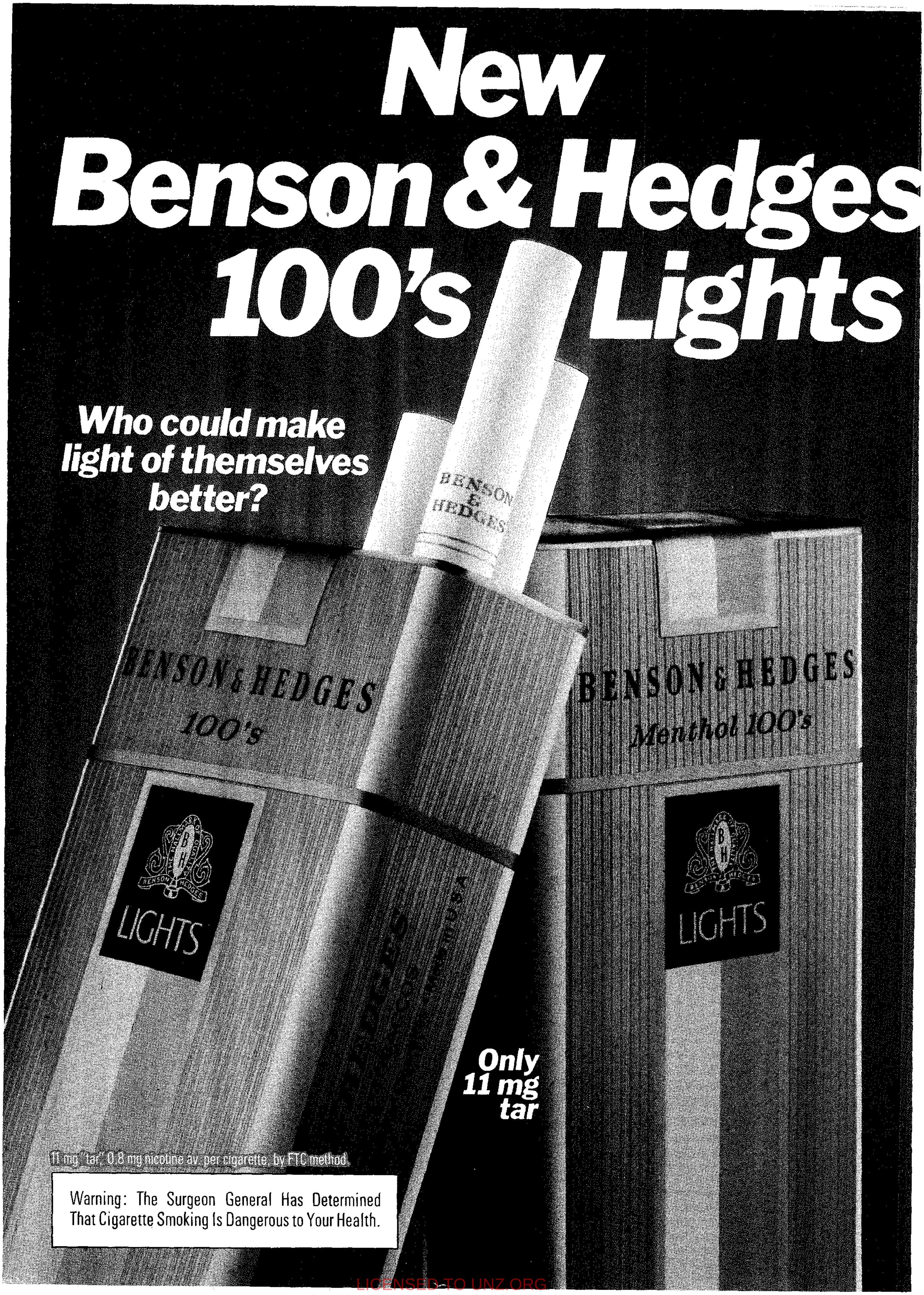
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from ideological or intentionalist viewpoints. Consider J. P. L. L. Houel's project for a monument, designed when Napoleon was reaching the height of imperial power and when a globe of the world made an appropriate punctuation for a Paris boulevard. It could be compared with Hugh Ferriss's crayon studies of infinitely tall skyscrapers that fill "the maximum mass permitted by the 1916 New York zoning law." Ferriss's fantasies have something of the poignant globaloney of Houel's. Both were products of a time when ambitions never seemed funny, no matter how farfetched. Before Waterloo, before the Crash, there was room for such materialistic daydreams.

Such simple categories presumably seemed simpleminded to the directorship at Cooper-Hewitt, which has opted for the synchronic divisions of good old-fashioned structuralist usage. Yanking objects out of time and context, the show compares things made with the same techniques (all sorts of embossed surfaces, for example, are in one vitrine), or things commissioned—by the church (a mold for communion wafers), by commerce (Walter Dorwin Teague's proposal for the Marmon 16 sedan, 1930, complete to the nifty tire treads). In one category are objects that "use nature as a source" (there are lots of flowers and bugs here), as if such anthropomorphic concepts of nature hadn't been undermined by the very structuralists which Cooper-Hewitt admires. Elsewhere, old chestnuts of subject matter are reroasted: The stories of Adam and Eve. Judith and Holofernes, are rehearsed in prints, embroideries, and other pictorial narratives, which only prove that literary subject matter usually isn't very important to artists and craftsmen. They take a motif as a disguise that lets them pursue their own goals—a study of anatomy (Eve's for example) or the exfoliations of linear patterns.

This kind of sorting of disparate material tends to leave the objects as heterogeneously arranged as ever; you can ramble through the show as happily as a muskrat, and not become very illuminated. More successful are categories that deal with "Revival Styles" and "Amusements." Among the former, Egyptian, Gothic, and Rococo objects are placed near much later ones that reuse certain expressive or decorative elements for changed purposes. The Gothicism of Pugin, for example, which already has been mentioned, was a reaction against the artifices of the Rococo. Pugin wanted a starker expression, a more functional mode, in which the brassiness of brass was projected as an aesthetic virtue equivalent

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to the ethical standard of honesty. Pugin thought that it was "dishonest" of the Versailles designer to make brass look soft and frothy. The Rococo itself made an ironic entry to the modernist lexicon, reborn in the sinuosities and interlaces of Art Nouveau. Versailles can be glimpsed among the rosewood mazes that back John Henry Belters's Upper New York State furniture.

A generous offering of toys and games are presented in perhaps the most meaningful category of the exhibition. The continuities of magic and pagan myth are sensed in the nursery and playing yard. Greek comedy howls somewhere inside dainty Venetian eighteenth-century marionettes. There are games that ancient Romans shared with Empire Parisians, and Yankee sleights of hand that suggest the magi of ancient Persia.

Cooper-Hewitt feels a mite apologetic about the games; they're presented, according to a press release (neither catalog nor checklist is available), "just for fun . . . should appeal to 'children of all ages.' " Fun, however, is a mysterious state of the soul; it's more complex than intaglio techniques or anecdotal subjects. It fulfills the structuralists' requirement of significant commonality; fun is a link to the universal. It taps hidden sources.

And talking about hidden sources, why does the Cooper-Hewitt collection have so many depictions of birds? Is there a Freudian explanation? The collection was formed by two maiden ladies (the Hewitts, granddaughters of Peter Cooper). A bird, as any Italian can tell you, is the point of the male sex. But whatever the reason, the mansion twitters with regal artifices. There's an ingenious birdcage that permits a canary to fly among swimming goldfish. There's a handsome Lalique glass necklace of spruce budgies. There are birds on Venetian tiles, on Brazilian earrings.

I'm not suggesting "The Bird in Art" as a theme. Theme shows are abominable. I hope that next time the Museum will try for less surprising, more natural, pairings. Small differences usually are more important in the arts than jolting contrasts.

Under any circumstances it's good to welcome back the Cooper-Hewitt's magnificently rich collection. I hope that as remodeling progresses, there will be more and more rooms devoted to it. And that Lisa Taylor's project for an installation that will put all the resources in live storage will be generously funded. And that when you stroll through thousands upon thousands of objects you always will be refreshed by images of distant birdcalls. ■

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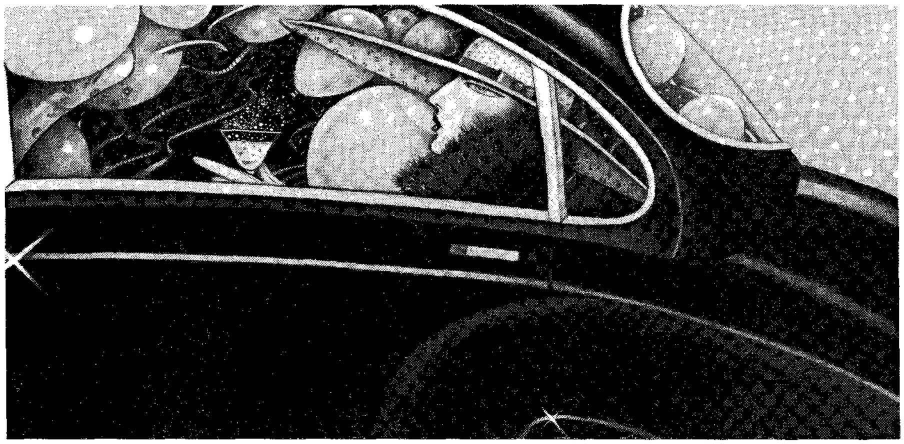
Besides impressing friends, enemies, and sex objects of your choice, the "Z" limousine can add zing to any occasion (restaurateur George Lang had a birthday party in one, complete with butler and balloons), zip up a business deal, and even—zounds—save some bucks (a Brasserie picnic amid the beige crushed velour of a chocolate-brown Cadillac will cost you less than a Four Seasons lunch).

All is not Nirvana and Sinatra tapes, though, on the "Z" limo route. Beware the gypsies: Their rates are high ($45 from the Pierre to Grand Central!), their insurance often dangerously low. The oppressive chauffeur also lurks. To keep control, get his name ahead of time—and use it. Close the divider, never touch a door, and always write in tips when charging (some chauffeurs have been known to pocket cash, then let the company add another 15 percent to your bill). Fortunately, a few services—Dav-El, Sabrina, and Tally-Ho—have training courses to bridge the man-machine performance gap, and, for what it's worth, Sabrina is about to feature the first female Rolls chauffeur ever. Meanwhile, you are virtually guaranteed happiness with Fugazy's Jimmy Vargas, who pulls over at intervals to refresh your champagne, and East Wind's Skip, a tuck-in expert rivaling any *QE2* deck steward. Addiction, a final hazard, is not to be underestimated. One first-time Rolls rider, initially worried about using up a three-hour minimum, stayed out for eighteen, while photographer Francis Ing recently zipped around in his "Z" for four whole days.



Fun and Games

For the longest cars in town, call **Dav-El Livery** (219 West 77th Street, 799-7800). Its custom-built, double-stretch Lincolns in jewel colors come with a tinted divider, bar, stereo, and sliding moon roof. As important, your driver (probably a former actor or rock musician) has been taught "important things" like "where '21' is and how to keep his mouth shut." These essential services run $18 an hour (with a two-hour minimum after 6 P.M.) 24 hours a day. American Express and Diners Club cards are accepted.

For the most insurance ($10 million), should you want it, it's **East Wind Limousine** (80 East End Avenue, 392-6000). For $18 an hour (Cadillac) or $20 (Lincoln), you can ride in the very seats Henry Ford II and Faye Dunaway once occupied. All of East Wind's vari-colored Cadillac and Lincoln stretches come equipped with TV, bar, and tape deck. There's a one-and-a-half-hour minimum, and the cars are available 24 hours a day. The tab is $36 to Kennedy, $27 to La Guardia, and you can charge it on American Express or Diners Club.

Rock stars are the specialty at **Head Limousines** (12-10 Astoria Park South, Astoria, 626-2600), which once took the Animals on a $10,000 tour. Black, blue, or white Cadillacs (there's a built-in bar in the white one, and hook-over bars available in the others), with tape decks available, run $16 an hour (two-hour minimum, 24-hour service). Corporate accounts, cash, and personal checks (with proper identification) are accepted, but no credit cards.

So popular that quality is sometimes uneven, **Fugazy Continental** (12-12 43rd Avenue, Long Island City 11101, 937-5959) keeps me coming back for its classy velvet-lined console bars. Blue Lincoln stretches rent for $17 an hour (two-hour minimum). It's $30 to Kennedy, $23 to La Guardia, 24 hours a day, and American Express, Diners Club, and Master Charge are accepted.

Cullen Oliver Johnson fell in love with London cabs some years back and now owns three of them (one named after Lily Tomlin). He practices "taxi art" at **Tally-Ho Livery** (16 West 76th Street, 580-1655). Drivers will dress for (almost) any occasion and generally be creative for $15 an hour (two-hour minimum). A round-trip theater evening is $60, and another of the firm's specialties, a celebrity-home-keyed city tour, is $15 an hour.

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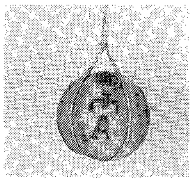

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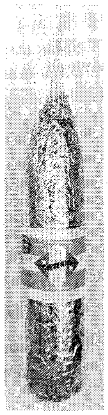

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Equally subdued are **Alex Limousines** (500 East 77th Street, 535-5553), which gives discounts to Regency guests, and **Delroy Limousines** (509 West 34th Street, 244-2317), which won't let people drink in its cars. Both have dark Cadillacs only. Alex charges $18 an hour (one-and-a-half-hour minimum); it's $35 to Kennedy, $25 to La Guardia. Delroy, which costs $19 an hour (one-and-a-half-hour minimum after 5:30 P.M.), will get you to Kennedy for $36, to La Guardia for $27.

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If you want to go back even farther than that, **Cars I Remember** (610 Burnside Avenue, Inwood 11696, 516 239-5577) has over 300 nostalgic little numbers ranging from a 1927 Studebaker to the 1937 Delahaye you saw in the Saks Christmas catalog. These time machines run $250 to $350 for three to five hours (period costumes for the chauffeurs are an extra charge) and exact replicas of a 1929 Mercedes SSK are also available for lease. ▬

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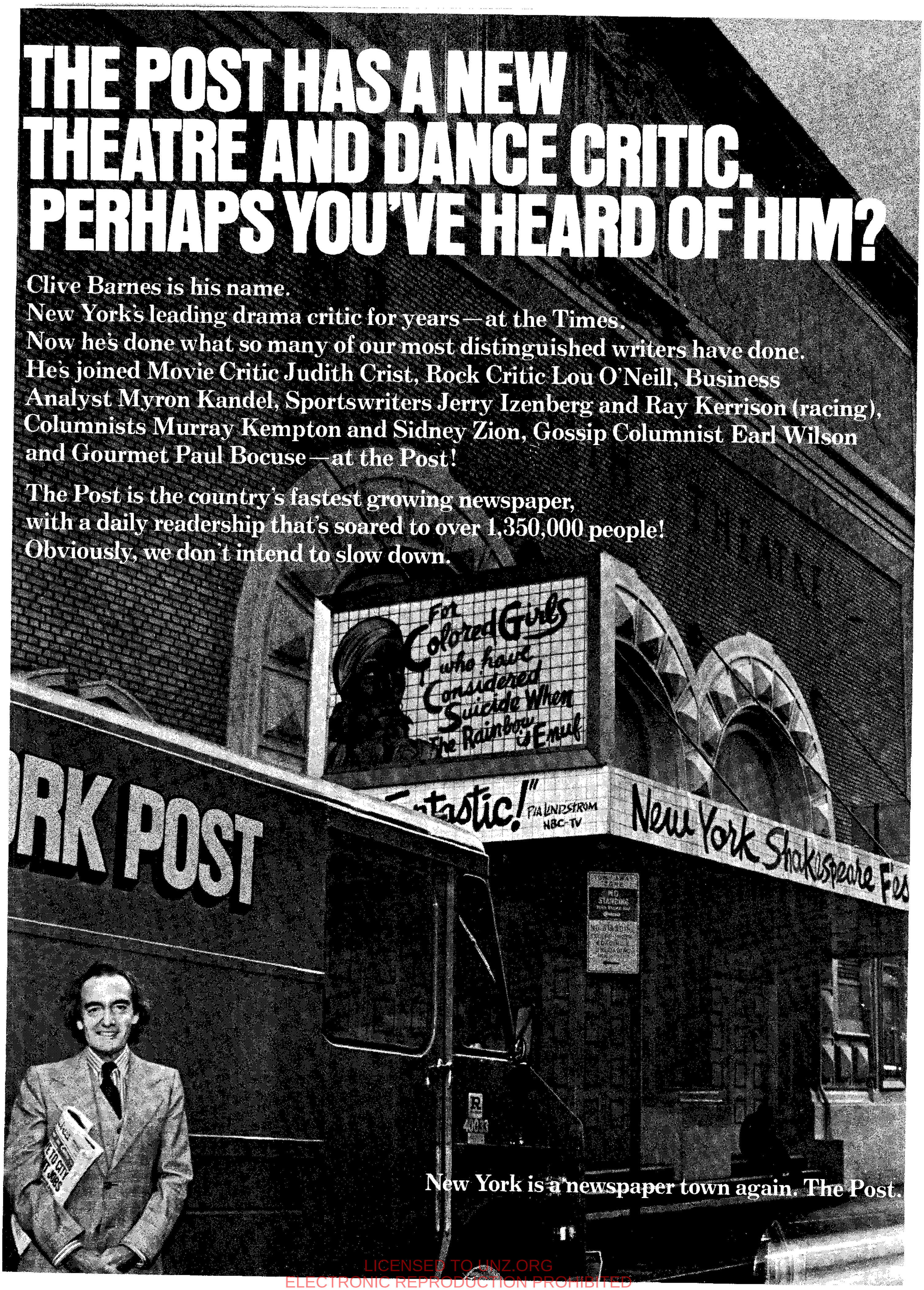
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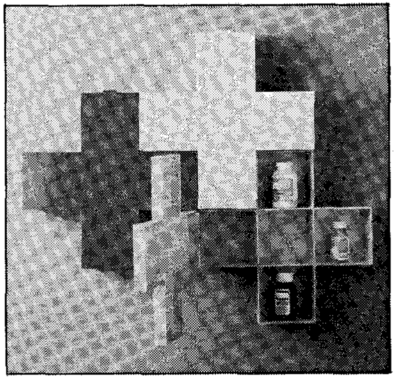
By Ellen Stern

PETER TENZER



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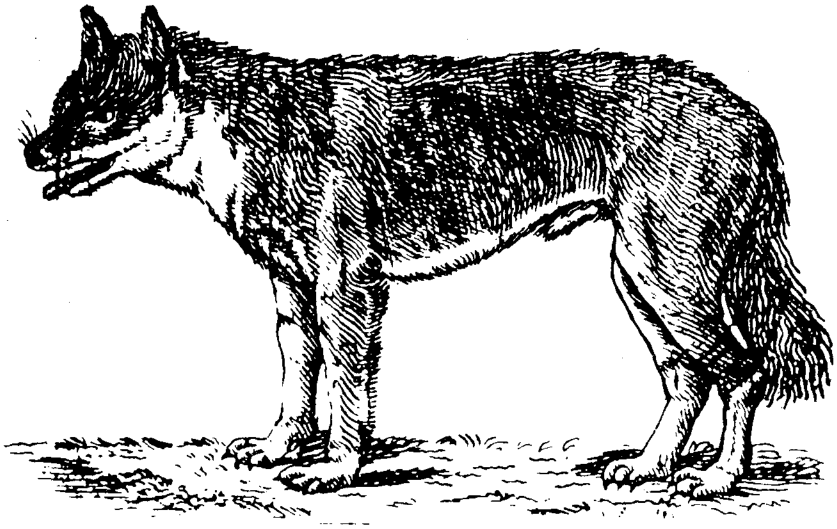
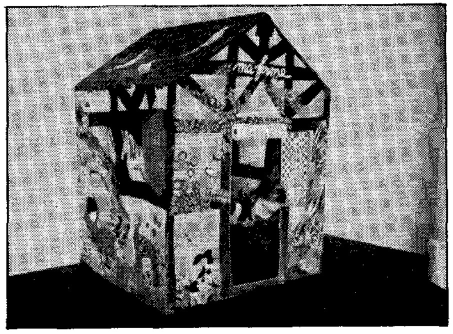
ANIMALS/*Hudson River Press/$12.50/At the Museum of American Folk Art*



BARBRA WALZ



Present Tents

Lovely to look at, delightful to fold, and oodles of fun: this French play farm of screened canvas that fits over a wood frame instead of the bridge table ($50). There is also a make-believe covered wagon of the same stuff ($60). For dolls, there is a bright, flowery dollhouse ($20).

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ELIZABETH M. HEYERT

Take the Cake

This lady—with a soft voice, a father named Abe Hirschfeld, and a noble cheesecake—is Rachel Oliver. This is her story: "I came from a very rich family. Every time I dropped my coat on the floor, somebody would pick it up. I never went into the kitchen. When I got married, my mother put food in the freezer for me and I'd cook steaks that were frozen inside. One day I watched a friend make crepes and after that I started making crepes with everything. I bought cookbooks and I took a course at the China Institute. Then my husband said, 'What do you want most?' The Cordon Bleu. So we sublet the apartment, packed up the kids, and went to Europe. I walked into the Cordon Bleu and said, 'Here I am.' The secretary said, 'That's nice. There's a three-year wait.' I said, 'I don't have three years. I'm here now.' When I was allowed to cook for one of the head chefs, he said, 'Your way of cooking is American, but your tongue is French and that's all that counts.' I got in. When my husband had to go back, we went skiing for three months in St. Moritz (we have an apartment there) and went home. I have an extensive Dior and Yves Saint Laurent wardrobe, and when I went looking for work, one chef told me I was dressed too well, another that I had too many kids, another that I was a woman and couldn't possibly cook well. I went to Coup de Fusil and got a job as kitchen help. One day the chef walked in, watched what I was doing—six-sided potatoes—and a half hour later I was the *sous-chef*. Then I became head chef at La Goulue. During all this, I started tasting cheesecakes all over New York. I didn't like any of them, so I started making a new one every day at home. Finally I came to this one: no butter, no cream, no flour, just cream cheese and eggs and vanilla bean and very, very little sugar. Sour cream on top. And here I am." And here it is: the smoothest cheesecake in New York. A slice is 50 cents; a cupcake, 65 cents; a six-inch cake, $4.75; a nine-inch cake, $8.95.

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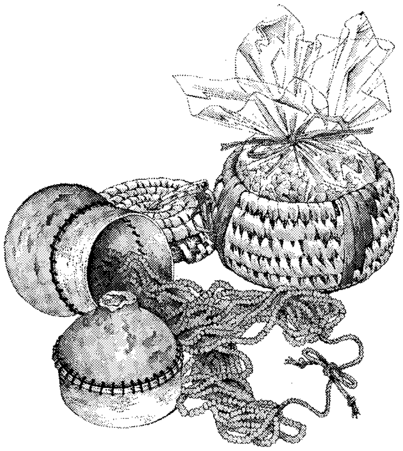

It's a Hard-Knock Life

Stephen Bruce had to go up to Harlem with a bushel basket for the coal, a lump of which is one of the necessities (along with an apple, an orange, bread sticks, and a biscuit for Sandy) in Annie's little orphan bag with a red velvet bow ($10). **—Priscilla Tucker**

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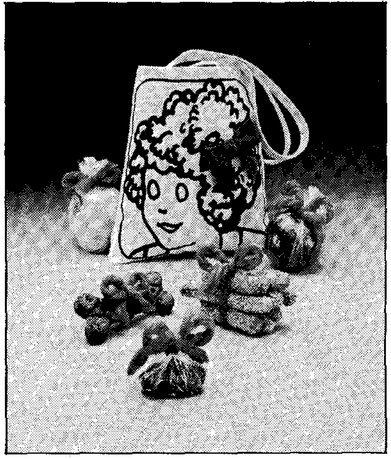
MICHAEL WAINE



Movies / Molly Haskell

CHOICE AND PRIME

> "... A ten-best list gives the reviewer a chance to re-evaluate conclusions made under the pressure of a weekly deadline ..."

Now comes that pause in the year's occupation that is known as the Making of Ten-Best Lists, a ritual that is as irresistible to critics like myself as it is anathema to others.

At the moment that films are passing from time present into history it gives us a chance to halt the flow of time and re-evaluate conclusions made under the pressure of a weekly deadline. The sprinter becomes, for a moment, the long-distance runner. We adjust opinions upward or downward without quite making fools of our earlier selves.

It is less an exercise in self-indulgence than it might at first appear because of the complex nature of films as part current events, part artifacts, and—here and there, in bits and pieces—works of art. More than any other art form, films, and our perception of them, are colored by time and the context of other films flowing ceaselessly around them. A film that opens in January will look different in September, and will be yet another film in a decade, according to such variables as the appearance of other films of the same genre (making it look more or less distinctive) and the subsequent work of its director and actors.

For example: In February a sparkling little caper comedy called *Fun With Dick and Jane* opened. It had a special aura because there, standing in the bottom of a freshly dug swimming pool in a formfitting denim outfit, was Jane Fonda. It was her first film after a four-year absence from the screen, a romantic comedy of the kind that hadn't been seen in years, and a role that hardly fit the image of a left-wing activist. Now, having starred in the ideologically appropriate *Julia*, Fonda is firmly back among us as a working actress. Romantic couples were sprinkled through the year's films, so *Fun With Dick and Jane* has lost some of the specialness it had in February. But in fifteen years, who knows—some historian may see it as a watershed film that proved to Hollywood producers that audiences wanted to see men and women instead of buddy-buddy films; that Fonda's politics wouldn't be held against her at the box office; and that the feminist vigil had relaxed to the point that women could play conventional roles without raising an outcry.

Here, then, is my own list, with explanations, qualifications, and honorable mentions to follow:

1. *That Obscure Object of Desire*
2. *3 Women*
3. *Annie Hall*
4. *The Late Show*
5. *Cria!*
6. *Providence*
7. *Looking for Mr. Goodbar*
8. *Jail Bait*
9. *Outrageous!*
10. *The Man Who Loved Women*

It was an agreeable year, full of pleasant surprises, but not a year of "masterpieces" or "breakthroughs," and the films that almost made my ten-best list weren't far behind those that did.

Buñuel's latest treasure, *That Obscure Object of Desire*, is a surrealist comedy of manners that is only a notch below the sublime *The Discreet Charm of the Bourgeoisie*. The manners, unheeded in the modern world, are those of the European upper middle class, riding in a womblike first-class compartment through a world ridden with violence, terror, and cryptic sensuality. The irony is that Buñuel, the great thirties surrealist, has, without losing his radical credentials, become the classicist of the seventies simply because the absurdity of life caught up with him and he was ready.

3 Women, Altman's dream film about odd women out who unite in an austere matriarchy, was ambitious, pretentious, gentle, goofy, and mesmerizing. I shall never forget the sight of Shelley Duvall wrapped in a canary-yellow (her theme color) terry-cloth robe, descending like the Queen of Sheba to the singles pool. She is the butt of the in crowd's jokes, but as she reclines on the chaise longue her absurd dignity sustains and ennobles her. That Sissy Spacek and Shelley Duvall found friendship in the desert was symbolic of a year in which the weirdos took revenge on the straights and the stumblebums (e.g., *Outrageous!*) stumbled into love.

Annie Hall was dedicated to all the nonswinging expatriates in New York. With his co-star, pal, and ex–girl friend, Diane Keaton, Allen told the story of two social basket cases as a comedy.

Robert Benton staged the détente of

Illustrated by Marvin Mattelson

his mutually irritating odd couple—a dilapidated private eye (Art Carney) and a dizzy, psycho-babbling dame (Lily Tomlin) through an updated film *noir*. *The Late Show* was not only an affectionate tribute to forties melodramas but to an old man, floating on Alka-Seltzers and anger, who would not go gentle into that good night.

Despite the literary posturings of David Mercer's screenplay, Alain Resnais's *Providence* clings to the memory as a shimmeringly stylish and bleakly funny puzzle about age and creativity, as a writer continues to plunder and poison his offspring to the bitter end. Resnais's detached sense of time and place provides an eerie frame for the resonantly egocentric sonorities of John Gielgud as the dying writer. Never was a juicy film so desiccated. Or vice versa.

Carlos Saura's *Cría!*, with its uncanny performances by three little girls, was the best film about childhood since Jean Vigo's *Zéro de Conduite* and equally ambiguous in its portrait of blessed infancy.

Jail Bait, a brutal but lyric story of a physically precocious girl in a mentally stunted milieu, will have to do duty for all the Fassbinder films that disturbed and delighted me this year.

Fassbinder and Altman remain the most prolific, the most exciting, of current filmmakers: the naturals. They extend the boundaries of narrative cinema without completely abandoning it or turning their backs on their audiences. They are complete originals who nevertheless know exactly how much and what they need from other people, and to this end have shaped and nurtured the talents of extraordinary companies.

For those who espouse a progressive theory of cinema—that having been freed from the crass bondage of the studio system, movies will strive toward new heights of artistic daring—1977 will have to be counted a disappointment. Almost any forties film on the late show (not to mention the mouth-watering revivals at the Regency, the Thalia, the Carnegie Hall Cinema, the Bleecker St., the Theater 80 St. Marks, and the Cinema Village) was superior technically, structurally, and in its sexual sophistication to its modern counterpart.

And yet amidst myriad disasters and among countless films dedicated to displaying the sex appeal of special effects, the reappearance in a few films of a sense of craft and a commitment to characters and psychological coherence was a cause for rejoicing.

Black Sunday, which had the misfortune to appear when everyone was

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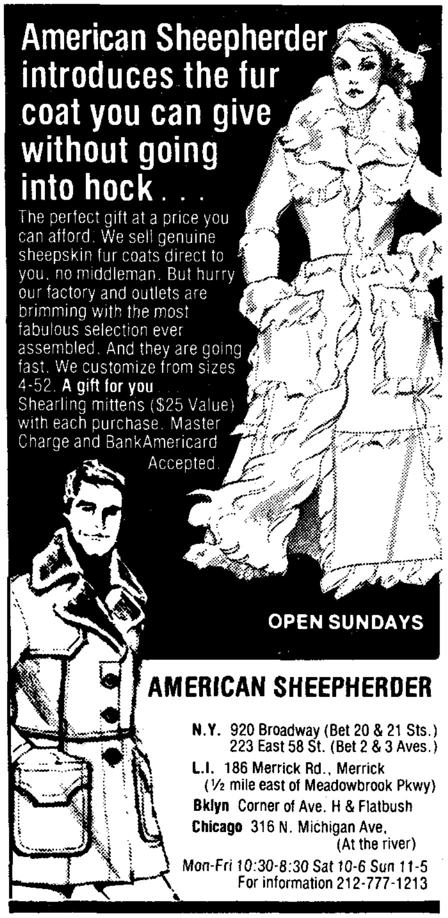

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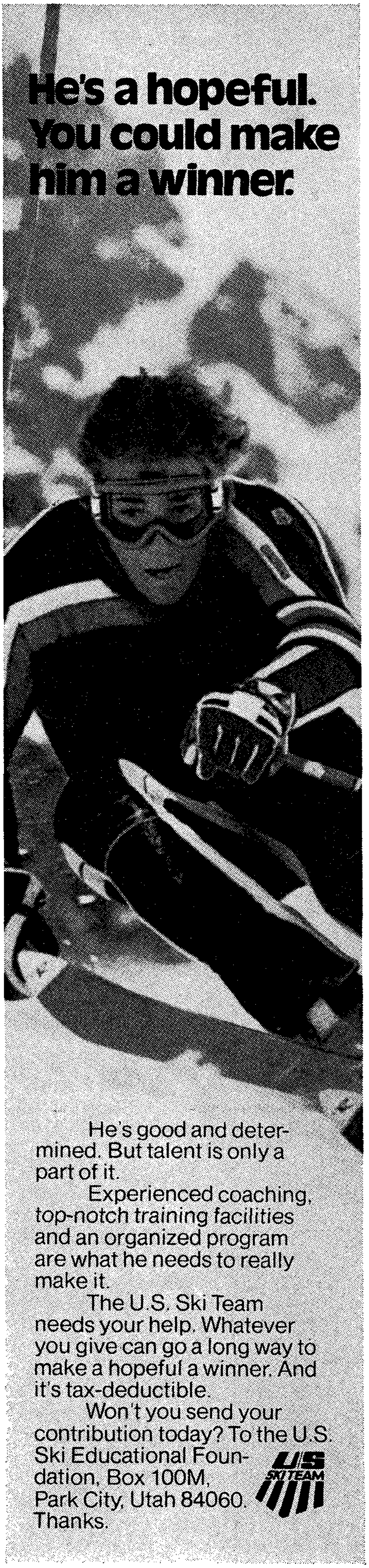
tired of disaster films, was surely the best and most substantial of the lot. Jonathan Demme's *Handle With Care* and Joan Micklin Silver's *Between the Lines* were lively, multiple-track human comedies from young directors with only a few films under their belts. Both movies suffered from being typed by subject matter: Demme's citizens-band story was considered too yokel for city audiences and Silver's film was jumped on for the inaccuracies in its portrait of a counterculture newspaper.

It was, relatively speaking, a good year for women. Barbara Kopple's Oscar-winning *Harlan County U.S.A.* was one of the several documentaries by women that had regular commercial openings. Agnès Varda's *One Sings, the Other Doesn't* was a graceful mixture of polemics and poetics by someone with a genuinely ecumenical spirit. Although it went awry in the end, a Disney movie called *Freaky Friday,* from the book by Mary Rodgers, with Barbara Harris and Jodie Foster, was dazzlingly perceptive about mothers and daughters and why they compete with each other and deny to each other the empathy they lavish on their men. Nancy Dowd's uproariously foul-mouthed screenplay for *Slap Shot* instantly subverted all generalizations on the female sensibility. Women who manage to assume the authoritarian and tradition-bucking functions of a director are already exceptions to the type-conditioning of their sex, with whom they may or may not identify. Linda Yellen's *Looking Up did* express sympathy for women in its story of different branches of a Brooklyn family, while Joan Darling's *First Love* was entirely wrapped up in the man's point of view.

I suppose I can't discuss 1977 without mentioning those two sci-fi (I use the nonaficionado term proudly and advisedly) monuments for the younger set. My mail on *Star Wars* and *Close Encounters* suggests by a ratio of eight to one that the former is the true mass hit, but I detect a note of defensiveness among the partisans of both. Frankly, I thought the James Bond film, *The Spy Who Loved Me,* was more fun and less pretentious than either, and integrated its special effects (an elaborate underwater space station) more smoothly into the story on both the mythic and narrative levels. But then, it wasn't enamored of its technology. Who would have thought, a decade ago, when critics were decrying the dehumanization of the Bond films, that, compared to the technological toys of a new generation of moviemakers, they would come to resemble Restoration comedy! ■



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"...*The Offering* derives from Pinter offerings but manages to make something different and very nearly original out of them..."

Gus Edwards's **The Offering** may well be a new departure for drama by a black playwright. Its roots are neither in social realism nor in the mythic-poetic singspiel, still less in the folk play, or indeed in any sort of dramaturgy that easily falls into the groove of "black drama"— the kind of work that is primarily black and secondarily drama. As only a very few works by black playwrights are, *The Offering* is basically absurdist and draws its inspiration from Pinter. More to the point, its characters, who happen to be three blacks and one white, could as easily be three whites and one black or any other color combination: Color or race is not the issue here. The issue is the interplay or, more precisely (and Pinteresquely), the power plays among four people, and the concerns are more than skin deep.

Bob Tyrone, an elderly black, lives in a shabby West Side basement apartment with his 38-year-old wife, Princess. He is on relief and spends most of his waking, and some of his dozing, time drink in hand and in front of the TV; Princess, who watches over him, listlessly watches along, her thoughts elsewhere. She says little; he scarcely more than grunts. In bursts Martin, a young black who once worked with Tyrone and considers him his master; he brings gratitude in the shape of a $3,000 wad of casually tossed-out bills. Another shape interests Tyrone more: that of Ginny, Martin's white mistress and traveling companion, a show girl in Vegas, where she and Martin live together. Martin, it turns out, is a hired killer; Ginny, we know from the start, is the archetypal dizzy blond.

Tyrone invites the young couple to stay overnight, and they sleep and make love on the living-room sofa bed, which Ginny humbly makes up for her man. Yet by next night Ginny will share the bedroom with Tyrone, whose youth and virility she has reawakened; it is the sour and suspicious, but not unsexy, Princess who, with identical submissiveness, makes up the sofa bed for the furious but intimidated Martin and her seemingly impassive self.

This is as much plot as can fairly be related, though I must warn that the remainder is far less dramatic, and contains much that is repetitious along with some fairly unsurprising surprises. Even from the foregoing, though, it should be obvious that *The Offering* derives from three Pinter offerings: *The Homecoming, The Basement,* and *Old Times.* What matters, though, is that it manages to make something different and very nearly original out of those borrowings. First, the menace (Tyrone, too, was a killer in his day, and, any moment, it might be assassin against assassin) is more real than it is in Pinter. Edwards, who has a checkered background, seems to have a closer acquaintance with actual violence; his power plays are more elemental, less bookish.

Then there is the language. What is said is in the everyday black jargon of the streets, which contrasts vividly with the stylized heightening of what is being implied and done. Douglas Turner Ward, who plays Tyrone, has also directed, emphasizing consciously or unconsciously the residue of naturalism in the play, thus reenforcing the tension between the mundane and the hallucinatory. Finally, there is something more stripped-down about Edwards's plot than any of Pinter's, the legacy, perhaps, of the playwright's West Indian antecedents. *The Offering* is about sexuality and force—nothing else. No metaphysical overlay, no semantic games, no implicit social commentary, or any other Pinterian over- or undertones. It is not about the idea of power, but about naked power itself.

What helps immeasurably, in the first act at least, is the playwright's ability to astonish us. Thus the first ten or so minutes of the play, with hardly a word spoken and virtually no action, indulge in a minimalism that may seem offensive (it did so to me); but forthwith we are catapulted into intensities made more striking through contrast with the preceding inertia. And then there is the acting, which is first-class. Ward carefully structures Tyrone not as a simple monolith, but as an iridescent interplay of known elements in dazzling contradiction. As Martin, Charles Weldon finds a very effective middle way between cockiness and bewilderment.

The women are better yet. Olivia Williams's Princess manages to remain physically indolent, almost passive, while something about her face or voice—usually just the hyperactive eyes—radiates distress signals in all directions. This woman controls herself so hard, you can almost hear her bones crack. Yet she can also extract humor from a line without in the least leaning on it. Katherine Knowles makes dumb, common, purely physical Ginny credible, understandable, and ultimately touching. She invests instinct and appetite, those least elegant components of human nature, with a dignity that borders on grandeur. The actress, wonderfully sensual and a fine dancer, conveys something greater: the lyricism of stupidity. She thinks with her flesh. Further valiant support for the play comes from the scenery of Raymond C. Recht, the lighting of Paul Gallo, and the costumes of Arthur McGee.

Albert Innaurato, whose work has been steadily building to the impressive *Gemini*, lets us down with **Ulysses in Traction**. The first, much shorter,

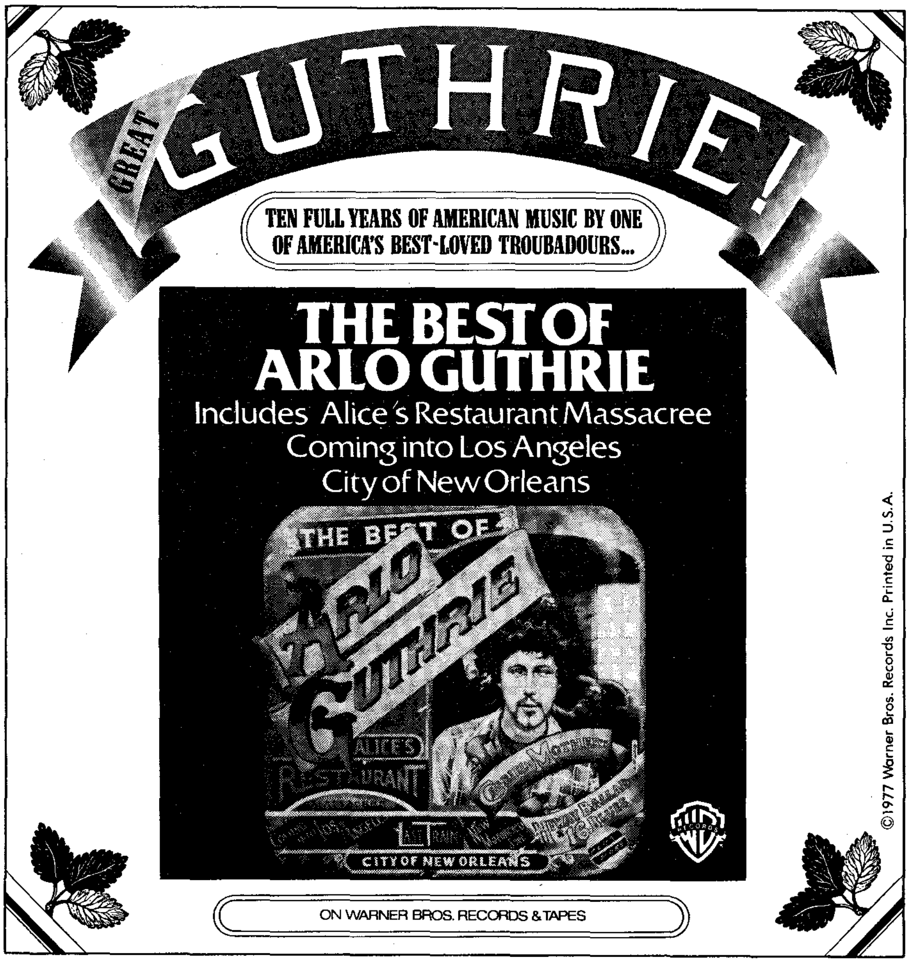
Illustrated by Gina Freschet

act is a spoof on a typical university drama department doing its thing—*earnestly, absurdly, and with much infighting*—while outside race rioting, perhaps even revolution, is in full swing. From this droll idea, the playwright gets ample humor nicely laced with a dash of pathos. The preposterous play the school is rehearsing—Innaurato's takeoff on things like *Summertree*—emerges as more biting, because more accurate, satire than the similar but woollier parodies in Mamet's *A Life in the Theater.* But then comes the second act: excessive, jumbled, full of clumsily introduced set pieces.

The play no longer knows whether it is comedy, tragedy, or vaudeville; whether it is realistic or surreal, symbolic or apocalyptic. Worse yet, the very language becomes fuzzy, disheveled, and, finally (as, alas, also in *Gemini*), mushy. Marshall W. Mason's direction is not unintelligent but has too many slacknesses, and the acting is mostly undistinguished or worse. There are, however, two fine performances full of rumpled humanity by Trish Hawkins and Jack Davidson.

About **The Mandrake**, the less said, the better. Though I do not quite share Voltaire's and Macaulay's admiration for Machiavelli's comedy, I recognize that it could still play with plenty of comic vitality were it not partly modernized by Wallace Shawn's adaptation, uninventively camped up by Wilford Leach's direction and décor, abysmally costumed by Patricia McGourty, and execrably acted by all but Angela Pietropinto and Larry Pine, who, unsubtle but professional, tower above a gaggle of ghastly amateurs. Among these, Wallace Shawn and Corinne Fischer are most spectacularly inept, though a singer, Thelma Nevitt, shrilling and mugging from the sidelines, must share bottom honors. The source for all this may have been the Young Vic's delightful *Scapino*, but this is not so much derivation as disintegration; at best, a baby chucked under the chin is burbled at with a "Gucci, Gucci, Gucci!" Only Richard Weinstock's music, a parody of a Nino Rota score for Fellini, comes off with sparkle.

There is no knowledge of Italian here: Cammillo becomes "Cammillio," the accent in Callimaco shifts from the antepenult to the penult. Shawn has merely vulgarized J. R. Hale's English version; for instance, Nicia's "No woman would take money from me in bed" ("Non sarebbe donna che mi togliessi danari di letto") becomes "There isn't a woman in this town who wouldn't beg me to f--k her for free!" ■



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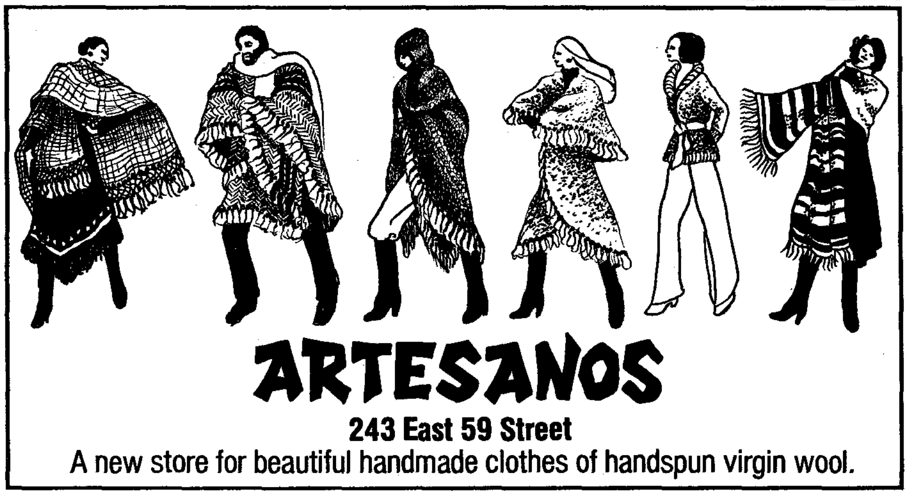

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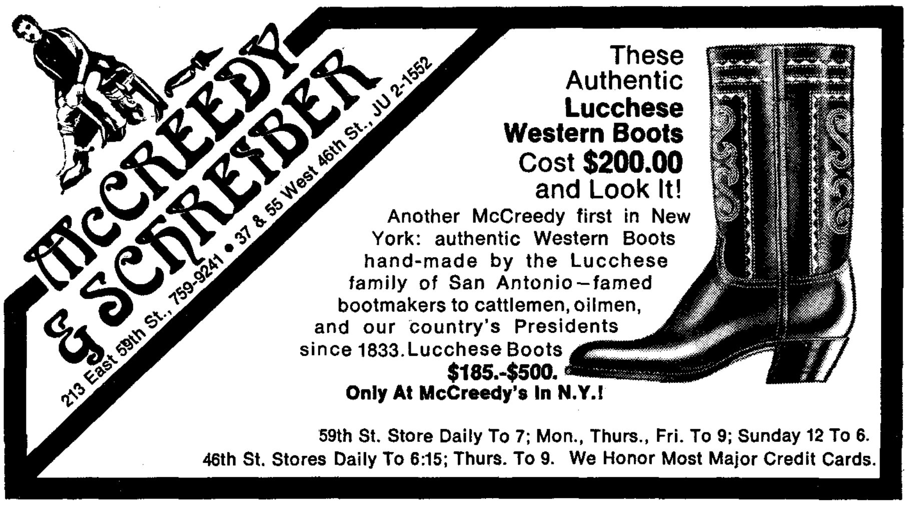

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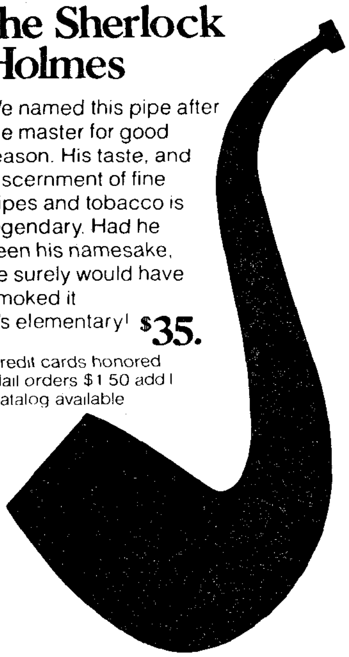

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SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Taking the wrap—This manufacturer of quality women's garments is clearing away winter clothing with very famous labels intact. Gorgeous winter coats in meltons and a few cashmeres, hand-stitched linings, single- and double-breasted styles and wraps, $350–$550 in the stores, now $149 and $185; wool pea coats, $150 in the stores, now $69; all-wool suits, some that sold for more than $450, now $129–$149; raincoats are $69 here, and storm coats, pile-lined and raccoon-collared, $275 in the stores, now $140; all-wool slacks, now $29–$39. Size range 6–16. Checks accepted; no credit cards; all sales final. *Better Made Coat and Suit Co., 270 West 38th St. (LO 4-1798); Mon.–Fri. 9 a.m.–5 p.m., Sat. 9 a.m.–3 p.m., Sun. (1/8, 15 only) 10 a.m.–2 p.m.; through 1/15/78.*

A place in the sun—Anybody for Sicily? The Hotel Zagarella & Sea Palace, just outside Palermo, is offering free rooms in its brand-new, large convention hotel with a heated saltwater pool from now until March 20; maximum stay, two weeks. Free rooms? What's the catch? It's the slow season (temperatures around 70–75 degrees), and the management hopes to make money on the kitchen and bar. Although there is no obligation to eat or drink at the hotel, most people do most of the time. No airline is involved; book your seats as you wish. We have only seen the color brochure, but the hotel appears comfortable, even lush. *For reservations: Mr. Vittorio de Martino, general manager, Hotel Zagarella & Sea Palace, 90017 S. Flavia (Palermo), Sicily, Italy; telex: Zagrotel 91378; telegram: Zagarellotel; telephone: (091) 637-077.*

Stuff and nonsense—This young designer is closing out samples of her lines of imaginative, kooky costume jewelry, some of which was marketed, some shown in galleries. Take our word for it: The stuff *sounds* weird but is really very attractive and fun to wear. Examples: a large necklace of many gold-plated bobby pins, $25; the map of the continental United States on a black satin cord, $25 in brass, $20 in colored enamel, matching brass earrings with 14K gold posts, $10; large wooden beads strung on a chain, with gold-plated "wood knot" in the center, $20; matching earrings, $10; necklace of a liquid-filled bubble from a carpenter's level, $10 (on a heavier chain for men, $12); necklace of miniature golden shoehorns, $20; assorted bangles, plain or marbleized enamel, $3 each; large, long necklace made of French curves (an artist's tool), $30; also, jewelry made with jump-rope handles, garter closures, rulers, etc. Sold at the artist's loft by appointment only. Checks accepted; no credit cards. *Call Rachelle Epstein, 925-8153, seven days a week 9 a.m.–1 p.m. or 5–9 p.m.; through 1/13/78.*

Dinner deal—This Upper West Side restaurant has expanded its menu from three main courses to ten, and added a prix fixe pre-theater dinner. It is now offering a 25 percent discount to celebrate. Purchase a $25 gift certificate (minimum, covering food and drink) for $18.75 and give it to a friend or use it yourself any night of the seven for dinner or for brunch on Sunday. The certificate must be bought by the end of the year and is valid through 6/30/78. Call, write, or come in person. American Express, Master Charge, Visa, checks accepted. *PS 77 Restaurant, 355 Amsterdam Ave., at 77th St. (873-6930 days or evenings, 873-6870 days); through 12/31.*

Your move—Strategy games are growing rapidly in popularity, and this store in Hollis, Queens, is devoted to strategy, fantasy, and war games. A pre-Christmas sale for buffs offers: the game "Jacksonville, Beaches of Doom—1997, the Invasion of Florida," was $5, now $2; military books such as *Ceremonial Uniforms of the World*, 80 full-color plates, was $10.95, now $4; also paperbacks devoted to individual battles, were $3.95 each, now 50 cents apiece. Checks accepted; no credit cards; exchanges and refunds possible. *Strategy and Fantasy World, 187-16 Hillside Ave., Hollis, Queens (465-5827); Tues., Wed., Fri., Sat. 11 a.m.–6:30 p.m., Thurs. 11 a.m.–9:30 p.m.; through 12/31.*

Reproduction sale—Here is a sale on contemporary posters by Miró, Chagall, Lichtenstein, Folon, and others, where you can pay either the sale price

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

for one (40 percent off), or the full price of one poster and take a second, lower-priced one free. Some prices on framed posters: Miró, 23 in. by 31 in., is either $55 or $33; Calder, 32 in. by 22 in., is either $58 or $35; Indiana, 32 in. by 24 in., is either $60 or $36; Vasarely, 33 in. by 24 in., either $65 or $39. Also reduced are signed graphics, 25 to 33 percent off list prices: Dali prints, were $500–$600, now $300–$400; Calder prints, were $300–$1,500, now $150–$1,000; others, some framed. American Express, Master Charge, Visa, checks accepted; refunds or exchanges with receipt. *Gallery 169–The Artist's Bag, 169 Middle Neck Rd., Great Neck, N.Y. 11021 (516 466-4899); Mon.–Sat. 10 a.m.–6 p.m.; through 1/20/78.*

Anti-reproduction sale—An importer recently donated a large amount of brand-new Mexican ware (painted tin, pottery, baskets, etc.) to Planned Parenthood's Thrift Shop, and it's selling there for 50 cents to $3.50. Also there (as of this writing, but subject to prior sale): a 1934 morning coat, two vests and trousers, NRA label, $37.50; elbow-length white kid gloves, pearl buttons, $1; skinny-lapel Brooks Brothers gray pin-striped suit with vest, $8.50; the legendary battered Royal portable typewriter, Gothic typeface, $25; old fedoras and other felt hats, $3.50 and up; a matara-seal coat, $400. New items include: Christmas-tree ornaments, cards, stuffed animals, children's books, and dolls. Cash-and-carry only; all sales final. *Planned Parenthood's Thrift Shop, 324 East 59th St. (371-1580); Mon.–Sat. 10 a.m.–5 p.m.; while stock lasts.*

For moppets—This shop has made a number of special purchases: the Perego collapsible stroller, usually $45.95, now $37.95; the Snugli baby carrier, usually $46.95, now $41.95; the top-rated Cosco high chair, usually $45.95, now $34.95; Bunny Bear car seats, were $49.95, now $34.95; carpet-covered wooden rocking horses, were $29.95, now $24.95; musical and non-musical rocking chairs, were $19.95–$29.95, now $14.95–$27.95; bassinets with mattresses, were $29.95, now $19.95; and folding dressing tables, regularly $39.95–$55, now $32.95–$44.95. The store carries children's clothing, layette through size 8, and there is a sale rack of half-price clothing. Free lunch in the store with purchases over $25. Master Charge, Visa, checks accepted; exchanges possible. *Curds & Whey, 1461 Third Ave., between 82nd and 83rd sts. (628-2677); Mon.–Sat. 10 a.m.–6 p.m., Sun. noon–4 p.m.; while stock lasts.* ■

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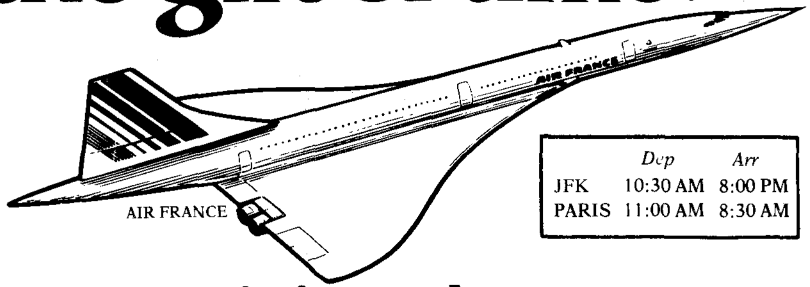

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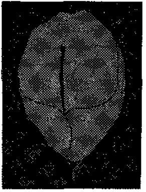

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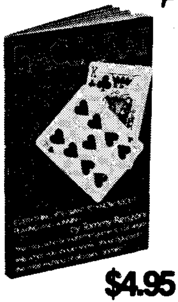

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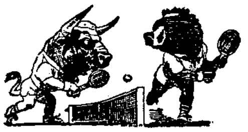

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Sweet Boy—I love you and all that jazz. CF.

To family, friends... (and as I have no enemies we can safely exclude that). To everyone I love, I want to wish you the best holidays you've ever had. Merry Christmas & Happy New Year with my special wishes for all the little people. Evon.

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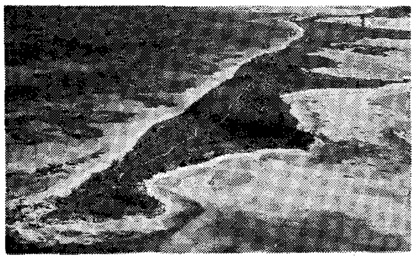

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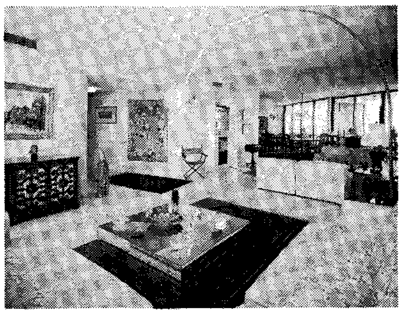

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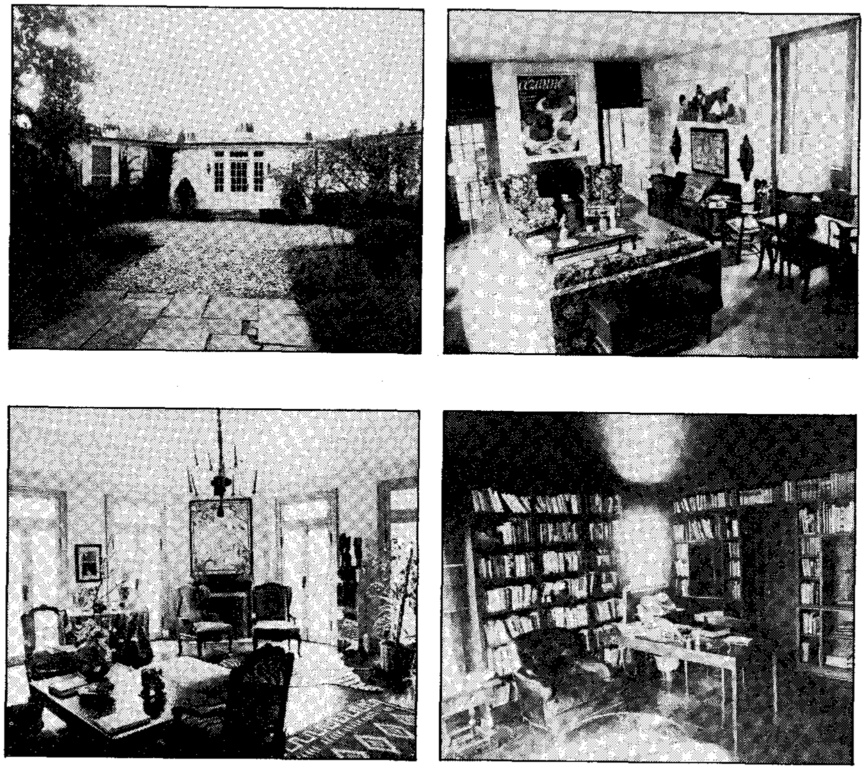

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NOBODY KNOWS THE BUBBLES I'VE SEEN

"... Just in time for the new year, I held a blind tasting of some of the world's most expensive wines—the 'super-champagnes'..."

The Tasters

James Beard **Barbara Kafka** **Robert Meyzen** **Peter J. Morrell** **Alexander C. McNally** **Peter Sichel**

On my last visit to San Francisco, I was invited out to dinner by the two owners of a wine-importing firm, to whom I had been introduced by mutual friends. Throughout the dinner, which was accompanied by champagne, old Bordeaux, and older Burgundy, my hosts seemed particularly concerned about my reaction to the wines. They finally confided that since they knew me only through my writing about inexpensive wines, they were seriously worried that I might not enjoy bottles that cost more than $4 each.

Then and there I resolved to devote at least some attention in print to more expensive wines. Just in time for the new year, I made good on that resolution by arranging a comparative blind tasting of some of the world's most expensive wines—the "super-champagnes."

Most champagne houses market both a nonvintage Brut and an Extra Dry champagne (which sell for $10 to $13) as well as a vintage-dated Brut (which sells for $13 to $15). A few also market what is referred to in the Champagne region as a *cuvée spéciale*. Of these I selected eight of the best known that sell for $20 to $30 a bottle. (Mumm René Lalou now costs less than $20 but was originally introduced here at $25; Charbaut Certificate first appeared only a year ago, but it is generally available in New York and is deliberately priced as high as the most expensive champagnes—which seemed reason enough to evaluate it.)

I bought the most recent available vintage of each champagne, which turned out to include 1969, 1970, 1971, and 1973 wines. Since the firms do not agree on which vintages are worthy of their *cuvées spéciales*, it would be difficult to match the vintages. Mumm and Perrier-Jouët offered a 1969 but not a 1970; Bollinger is marketing a 1970 but not a 1971. Laurent Perrier did not bottle a 1969 or a 1971.

Four well-known *cuvées spéciales*—Veuve Clicquot La Grande Dame ($25.75), Heidsieck Monopole Diamant Bleu ($18.95), Piper-Heidsieck Florens-Louis Blanc de Blancs ($25.59), and Charles Heidsieck Royal ($19.99)—were not included in the tasting because they are almost impossible to find. I called fifteen leading retailers, and not one of these four wines was available in more than one store.

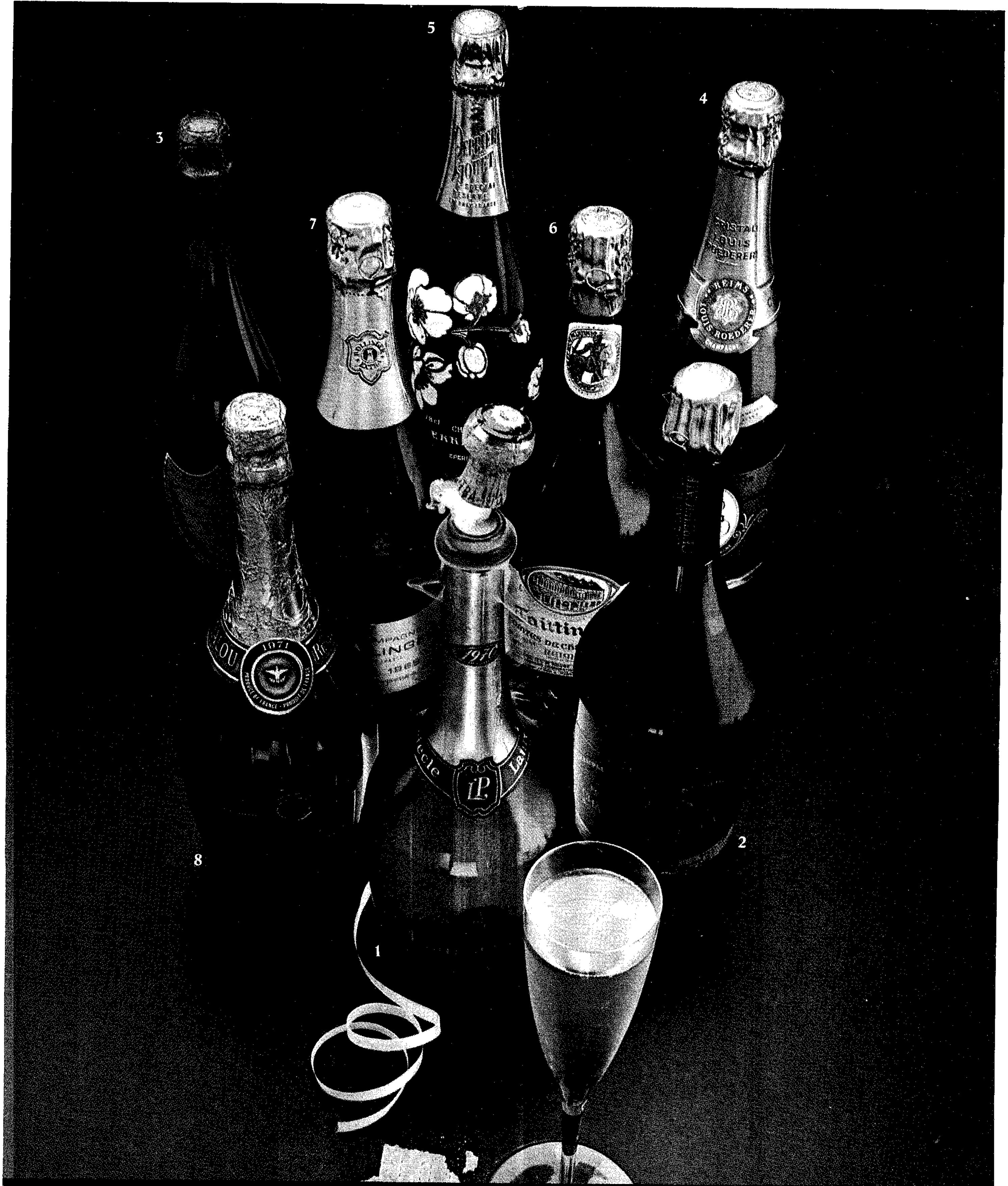
The first and surely the most famous of the *cuvées spéciales* is Dom Pérignon. As a director of Moët et Chandon pointed out to me, "Even if it were not the best champagne, most people would order it anyway because it makes the best impression." Other firms would disagree, of course, and as new *cuvées spéciales* have been introduced, most of them in the past twenty years, each champagne house has tried to create not only a fine wine but in most cases a distinctive bottle as well. Although the *cuvées spéciales* represent only a fraction of the 175-million bottles produced in Champagne in an abundant vintage, more of these wines are bottled than most people realize. Most of the eight firms produce between 200,000 and 300,000 bottles in a given vintage; Laurent Perrier produces 400,000 bottles of Grand Siècle; and as many as 1 million bottles of Dom Pérignon are made.

Certainly, the high price of the *cuvées spéciales* is justified by more than just the design of the bottle. Several factors can contribute to the quality of a firm's wine and affect its cost. To begin with, champagnes do not come from individual vineyards, as the best wines of Bordeaux and Burgundy do, but are blended from still wines produced throughout the Champagne region. The *cuvée*, or blend, for each wine that a firm produces is prepared in the spring following the vintage, and in assembling a *cuvée spéciale* a firm may use from 15 to 40 different wines selected from the very best lots of that year's crop.

I asked several champagne makers to characterize the wine they were trying to produce, and they replied with such phrases as "body, but with delicacy," "elegant, but with character," and "power associated with fruit, lightness, and elegance," which suggests that the delicacy and elegance that we normally associate with champagne are not enough—personality and structure are important as well.

The style of a *cuvée*, or blend, is affected not only by the quality of the wines used but also by the proportion of black to white grape varieties that each firm chooses to use. About a third of the Champagne region is planted with white Chardonnay grapes, the rest with the black-purple Pinot Noir and Pinot Meunier grapes used to make red Burgundy. The juice of these grapes is colorless: Red wine acquires its color from the skins, which

Photographed by Neil Rice



How the Wines Ranked

Rank	Score	Champagne	Price
1	18.5	Laurent Perrier Grand Siècle 1970	$29.89
2	18.0	Charbaut Certificate Blanc de Blancs 1971	30.00
3	17.3	Moët et Chandon Dom Pérignon 1970	29.89
4	16.5	Louis Roederer Cristal 1973	29.95
5	16.3	Perrier-Jouët "Fleur de France" 1971	24.95
6	16.1	Taittinger Comtes de Champagne Blanc de Blancs 1970	29.98
7	15.5	Bollinger R.D. 1969	19.95
8	13.3	Mumm René Lalou 1971	17.99

"The eye, the tooth, the tongue"

(The story behind Market Dining Rooms & Bar, the new restaurant on the World Trade Center Concourse)

Even as New Yorkers are absorbing all the wonders of Windows On The World, we open still another restaurant in the World Trade Center. Why?

Because although the Trade Center now stands on the site of New York's old Washington Market of meat, fish and game, vegetables and fruit, that market has never disappeared. At dawn we still feel the rumble of carts, the clamor of vendors, the wondrous variety of provisions awaiting the wide-awake restaurant man.

And we decide!

We'll give to downtown Manhattan the type of market restaurant that flourished during those delectable days. A restaurant where hungry tycoons and discerning workers would gather daily for leisurely, sensual dining. A restaurant where each day's market determines each day's menu.

The better we run our restaurant, the harder it is to explain It.

But we'll give it a try.

Great food purveyors rarely and grudgingly bestow a crisp compliment on a colleague or a customer. When they admit: 'He's got 'the eye, the tooth, the tongue.' They mean he's got it. Few people reach this pinnacle.

And these same purveyors know which restaurant buyers also have 'the eye, the tooth, the tongue.' And that's why you'll often catch them having dinner at our place. Choosing for themselves the very products they sold to us that morning... (Indeed, all of our daily specials appear on the menu together with the names of the marketmen who supply them to us.)

What is the purpose of cooking?

Only one thing: to make food exactly right for our mouths. We create a menu that changes each day, filled with dishes we know people love, always enhancing taste and appearance, always with natural flavors unmasked.

Why is our food buyer, Bob Mohel, so numbingly tired by Dinnertime?

Because he begins his day in the markets before dawn. Turning his gimlet-eye on beef. Checking for maturity and marbling. Poking for proper firmness. At the fish stalls, holding each fish by its open mouth. If it's fresh, its tail stands up. If it droops, let somebody else buy it. (Oh the things Bob Mohel could teach you about shopping.)

Then when other buyers head for home, Bob Mohel stays on in our restaurant. He bought that food. So he's always watching over it, making one last check to see it's served at its finest.

But if our menu doesn't depend on intricate recipes, why do we need Chef Arnold?

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A truly crisp roast duck is very complicated.

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Why do the Market Dining Rooms look the way they do?

Because we think you'll think they look just right. Day in, day out, we seek the warmth and welcome those erstwhile market restaurants offered to men of commerce during (and after) their hectic day's work.

That's why our big plates and glasses and flatware are cleanly designed. That's why the salt is coarse, the pepper freshly-ground. That's why unexpected appetizers are plunked down in front of you as soon as you're seated. That's why our tablecloths hang deep; why your napkin is huge, starched, pressed and has a buttonhole.

And yes, that's why you'll see quick-stepping waiters carrying live lobsters kitchenward for poaching, or wresting a plump snapper or a silvery bass from their beds of ice, their cover of seaweed. That's why, all about you, baskets and crates of fruits and vegetables from that day's market abound.

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are normally left in contact with the fermenting juice. If black-skinned grapes are pressed quickly and carefully, as in Champagne, the resulting wine doesn't have time to take on color from the skins. A wine made entirely from Chardonnay grapes may be sold as *blanc de blancs*, just as one made entirely from black grapes would be sold as *blanc de noirs*.

Most champagnes are made from the same proportion of black grapes to white grapes that exists in the vineyards, but when making up a *cuvée spéciale* many firms increase the amount of Chardonnay used in the blend to produce a somewhat lighter and more elegant wine. The proportion varies, of course: Dom Pérignon is made up of only 25 percent Chardonnay; several firms use more than 50 percent Chardonnay in their *cuvée spéciale;* and some, such as Taittinger and Charbaut, produce a *blanc de blancs* made entirely from Chardonnay.

Another factor that affects the quality of a champagne is the amount of time it ages in the bottle before being "disgorged." To produce champagne, small amounts of sugar and yeast are added to the *cuvée*, which is then bottled. A second fermentation takes place, producing carbon dioxide gas, which is trapped in the bottle, and thus the still wine is transformed, bottle by bottle, into a sparkling wine. This individual-bottle fermentation also produces a deposit of dead yeast cells; this, in time, enriches the wine and increases its finesse and complexity. By law, champagne must age on its deposit, or lees, for at least a year, but vintage-dated wines are usually aged for three years and *cuvées spéciales* even longer.

Eventually the wine is disgorged—the bottles are uncorked and the sediment removed, they are topped up under pressure with the same wine, and the familiar champagne cork is inserted.

The Tasting

The panel assembled for the tasting one morning in the conference room of *New York* Magazine. I tasted along with them, but even though I did not know the order in which the wines were served, I decided not to vote, preferring to comment on the wines and on the panel's ranking later on. The judges were:

☐ James Beard, the dean of American food writers; he has been enjoying champagne for almost 60 years. The most recent of his eighteen books is *James Beard's Theory & Practice of Good Cooking.*

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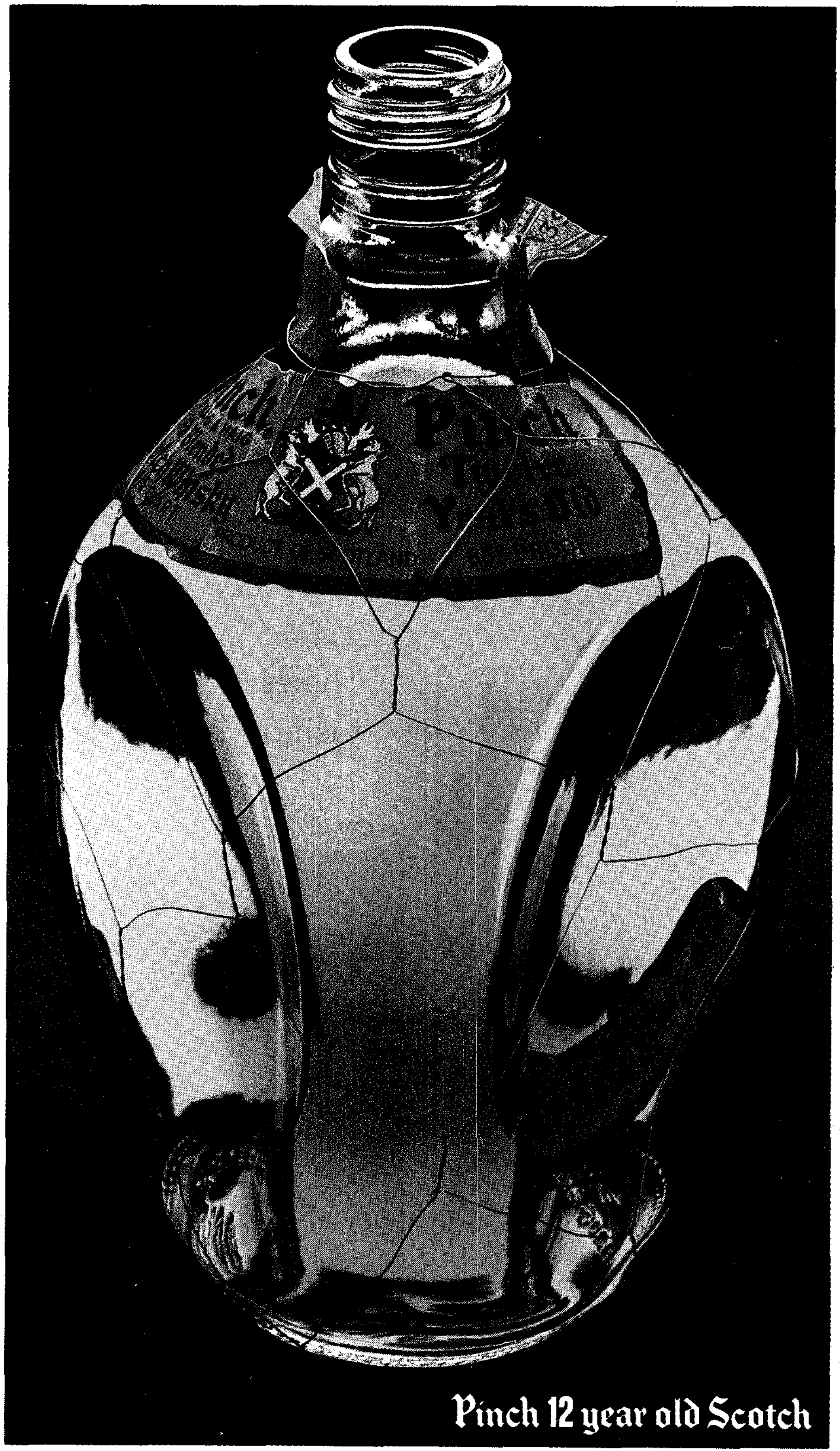

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by Piero Dimitri

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☐ Barbara Kafka, a food and wine consultant currently associated with Joseph Baum. Ms. Kafka was the principal creator of the wine list at Windows on the World.

☐ Alexander C. McNally, the international wine manager of Heublein, Inc., who has spent twenty years in the wine trade. Since 1969 he has organized and directed the annual Premiere Wine Auction of Rare Wines.

☐ Robert Meyzen, co-owner of La Caravelle and Le Poulailler and owner of La Cremaillère in Banksville, New York. He selects the wines for all three restaurants.

☐ Peter J. Morrell, the wine buyer for Morrell & Company, a Manhattan retail store. Mr. Morrell has a particular interest in old Bordeaux, vintage Port, and fine champagnes.

☐ Peter Sichel, whose family has been in the wine trade for four generations. He specializes in French and German wines and is co-author of *Which Wine?*, a consumer guide.

Rather than begin immediately with the eight expensive champagnes, I thought it would be useful to begin with a mini-tasting of two Brut champagnes that sell for about $12 each. This prepared our palates for the wines to follow and also gave us a chance to discuss, glasses in hand, the twenty-point scoring system to be used.

Since most of the wines are marketed in distinctively shaped bottles, they were opened and poured in an adjoining kitchen and the glasses immediately brought to the table. The panelists never saw a bottle. The glasses of champagne were brought out two at a time, at a pace that permitted careful evaluation of each freshly poured wine, but quickly enough so that a panelist could still compare the last wine with the first when all eight were on the table. My concern that some champagnes would lose their bubbles too quickly proved unfounded: Each of the wines sparkled continuously in the glass for at least 30 minutes. (It is, of course, important that a champagne glass be narrow at the base of the bowl, so that the bubbles rise steadily from a single point. It's a mistake to use the traditional saucer-shaped "champagne glass"—its wide, flat bottom dissipates the bubbles in a few minutes.)

I had chilled two bottles of each wine (the bottles in each pair were purchased from different stores) so that if one bottle proved defective, there would be another to replace it. In fact, one of the wines was corked (that is, it had a distinct taste of cork), and a replacement bottle was quickly opened and served. To help the panel's

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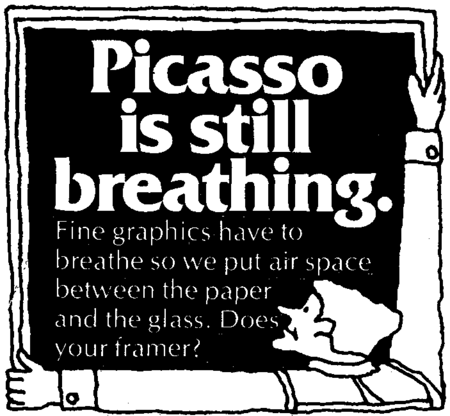

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concentration and to avoid undue influence, I asked the tasters not to talk at all while they were evaluating the wines. Each panelist was provided with a plastic coffee cup in which to spit. Some tasters felt they could not properly evaluate the champagnes unless they swallowed; others preferred to spit out the samples. During the tasting, one panelist murmured, "My cup runneth over," and a clean cup was immediately put in front of him.

When the tasting was over I asked the panelists to discuss each wine to reveal why they chose one over the other. (Later, I reviewed the comments—some extensive—that each taster put down on his or her scoring sheet.) It was clear from the discussion that two champagnes were preferred over the others, and at the panel's request, fresh bottles of each were opened so that the tasters could confirm their original evaluations. (And they *were* confirmed.) The panelists, noticeably convivial, left *New York* two hours after they had arrived. They *still did not know the identity* of any of the eight wines; they had agreed to remain in the dark about the results of the tasting until they read it here.

The Results

I had the panelists score each champagne on a twenty-point scale. The resulting ranking of the wines (see page 101) was an accurate indication of the panel's findings, but it could not express the individual style and personality of each champagne. The judges' comments did that.

Laurent Perrier (which was ranked first by five panelists) and Charbaut (which received four second-place votes and two third-place votes) were both admired for their rich, full-bodied character and complexity, with the Laurent Perrier displaying somewhat more elegance. What's interesting about this assessment is that whereas the Laurent Perrier *cuvée* is made up primarily of black grapes, the Charbaut is a *blanc de blancs,* yet no one picked it out as such, nor was it characterized as particularly delicate. René Charbaut explained in a letter why his wine is fuller-bodied than a typical *blanc de blancs:* Although all of the grapes used are Chardonnay, a proportion of them comes from a village which is planted mostly in Pinot Noir. "When Chardonnay is grown there," he wrote, "we get a wine with the characteristics of a *blanc de blancs* as far as color is concerned, but with the body of a wine from black grapes."

The third-place wine, Dom Pérignon, was admired for its elegance and

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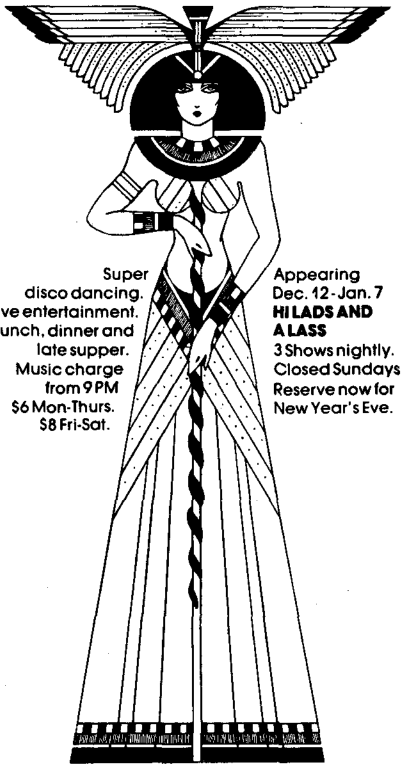

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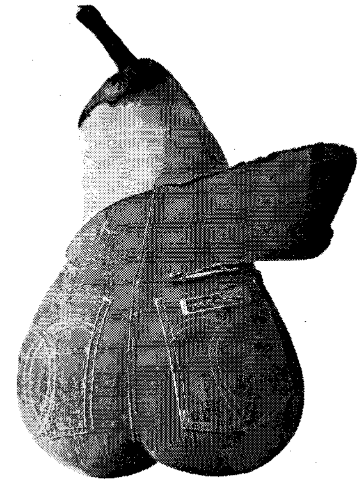

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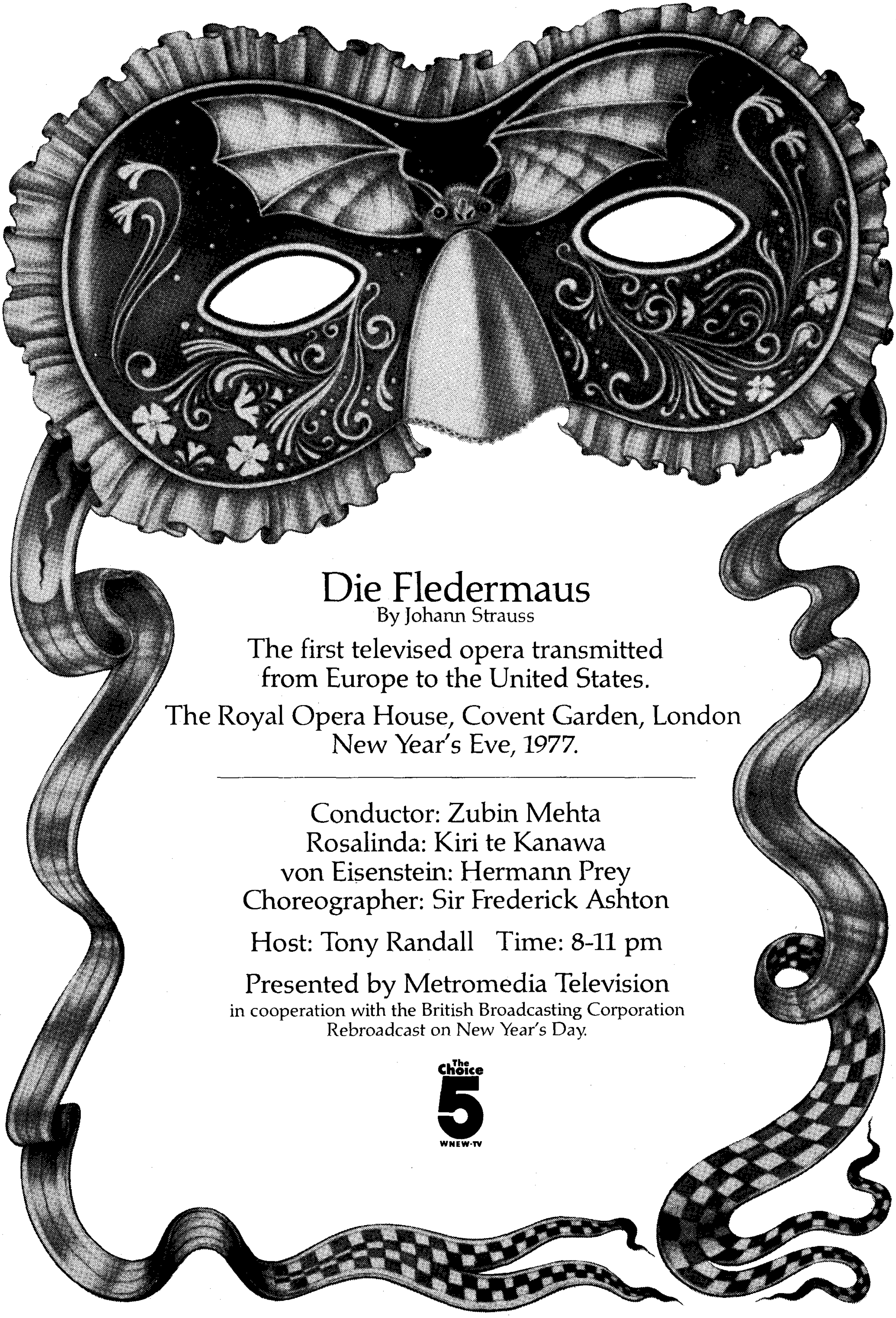
lightness, although it was perhaps lacking in complexity: Despite the fact that the *cuvée* is made up primarily of black grapes, the wine comes across as lighter-bodied than the Charbaut. One panelist suggested that it would be the ideal champagne to serve as an aperitif. The Roederer Cristal seemed to be a difficult wine to evaluate because it was at the same time full and rather young (it was the only 1973 wine); also, to some palates it seemed less dry than the other wines. Cristal has the reputation of being the biggest-bodied of all the *cuvées spéciales*, but this bottle seemed to lack its traditional richness, while retaining enough fruit and distinction to give it a good ranking.

The close ranking of Taittinger and Perrier-Jouët will seem odd to those who know these wines, because they are so different in style. In fact, the panel recognized the *blanc de blancs* style of Taittinger—delicate, elegant, racy, and light-bodied—but did not respond to it. "Lacks body," "lacks character," and "not my style" were some of the comments, and it seems clear that as a group, this panel preferred fuller wines. Perrier-Jouët, on the other hand, was characterized as a full-bodied, mature wine with some age, making it, in one panelist's opinion, particularly suitable to serve with a meal. Incidentally, the Perrier-Jouët bottle, known in France as "Belle Epoque," is sold in this country as "Fleur de France."

The ranking of Bollinger R.D. (*récemment dégorgée*, or "recently disgorged") will surprise many. The 1969 was disgorged in January, 1977, which means it spent nearly seven years aging on its lees, surely more than any other champagne on the market. Nevertheless, the comments—"lacks distinction and elegance," "not enough background for improvement," and "pleasant"—indicate that despite its long maturation, the wine seemed short on the palate, and lacked the finesse and complexity one expects from this wine.

Although every other champagne garnered at least one or two compliments, Mumm René Lalou was a disappointment to all. It was ranked last or next to last by everyone: "Coarse," "dull," and "common" represent the panel's attitude toward this wine.

I don't know whether this tasting will persuade those who buy nonvintage Brut to spend twice as much for one of these prestige *cuvées*, but it's clear to me that the best of these wines are splendid. Before the tasting I asked the panelists if they had a favorite champagne, and one wag said, "Of course—the one I get for Christmas." Now, at least, he knows which one he'd like to see in his stocking. ■



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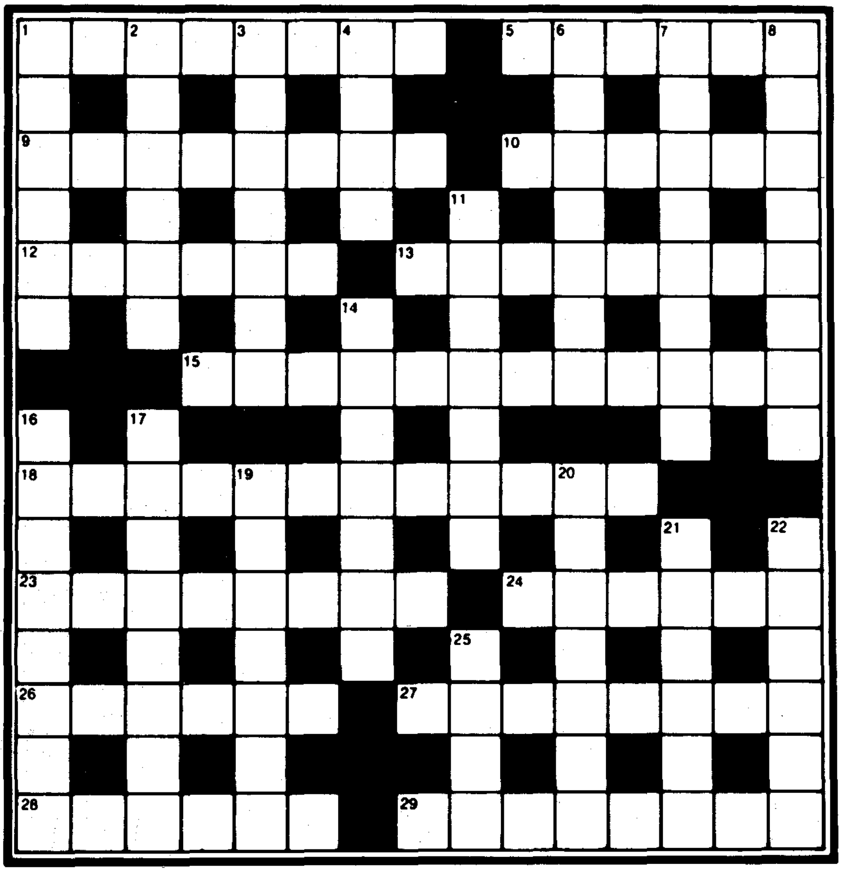

Clues

ACROSS

1 Hen cried out when adorned. (8)

5 Going north, I'm taking public transport in the sky. (6)

9 Money forger? Or perhaps a canny worker? (8)

10 Officer discovers boy all chewed up inside insect! (6)

12 Service, if returned, gains a palm! (6)

13 Chaff apparently useless if old. (8)

15 Supporter in a duel—like you, maybe? (6, 6)

18 Crazy Rene burns bun with this equipment. (6-6)

23 Believing there are signs of decay after tea? (8)

24 A cheap kind of hooligan abroad. (6)

26 Filled (with the idea, usually) that I'm upset at first in bed. (6)

27 Wine carrier with a strong suggestion of brawniness? (8)

28 Some of the sugar is horribly gaudy. (6)

29 Old soldier in a red car with us quite possibly. (8)

DOWN

1 Former offence, is it, to squeeze like this? (6)

2 Get away fast and get a single on one side of the wicket. (3, 3)

3 Trade association has come about the rubbish container. (7)

4 Satisfies hunger during treat set before us. (4)

6 Eastern time is unusual, so give point by point. (7)

7 Scarcely worthy of charity, such an evil business! (3, 5)

8 The lady's been inside these illegal places. (8)

11 Member under three feet on the schooner. (4-3)

14 Searching for bandleader in future? (7)

16 Inciting a gambling combination. (8)

17 Bruce has men to help out with hamper! (8)

19 Measure natural growth in dishes. (7)

20 Shows up the sexes acting in disorderly fashion around the river. (7)

21 Society system of belief takes a good deal of writing! (6)

22 Boss displays metal with some hesitation. (6)

25 Excursion to old city. (4)

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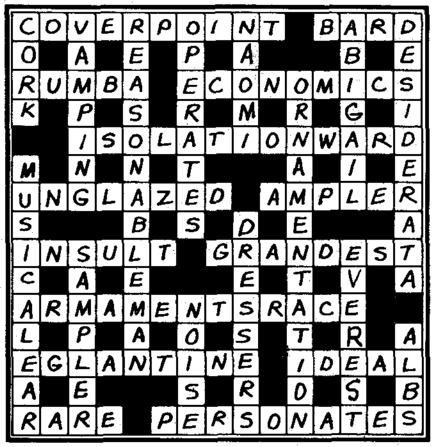
Solution to last issue's puzzle:



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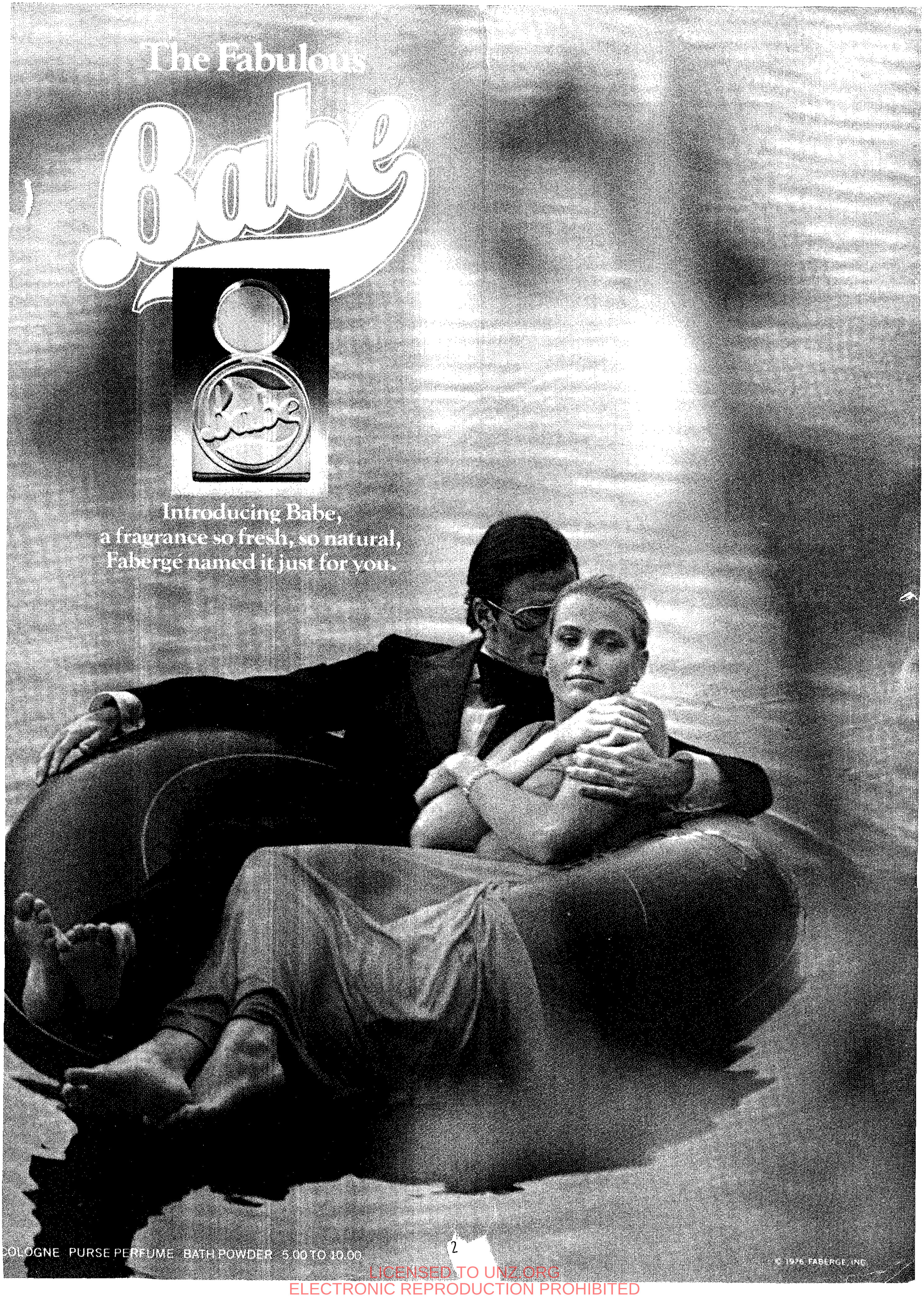
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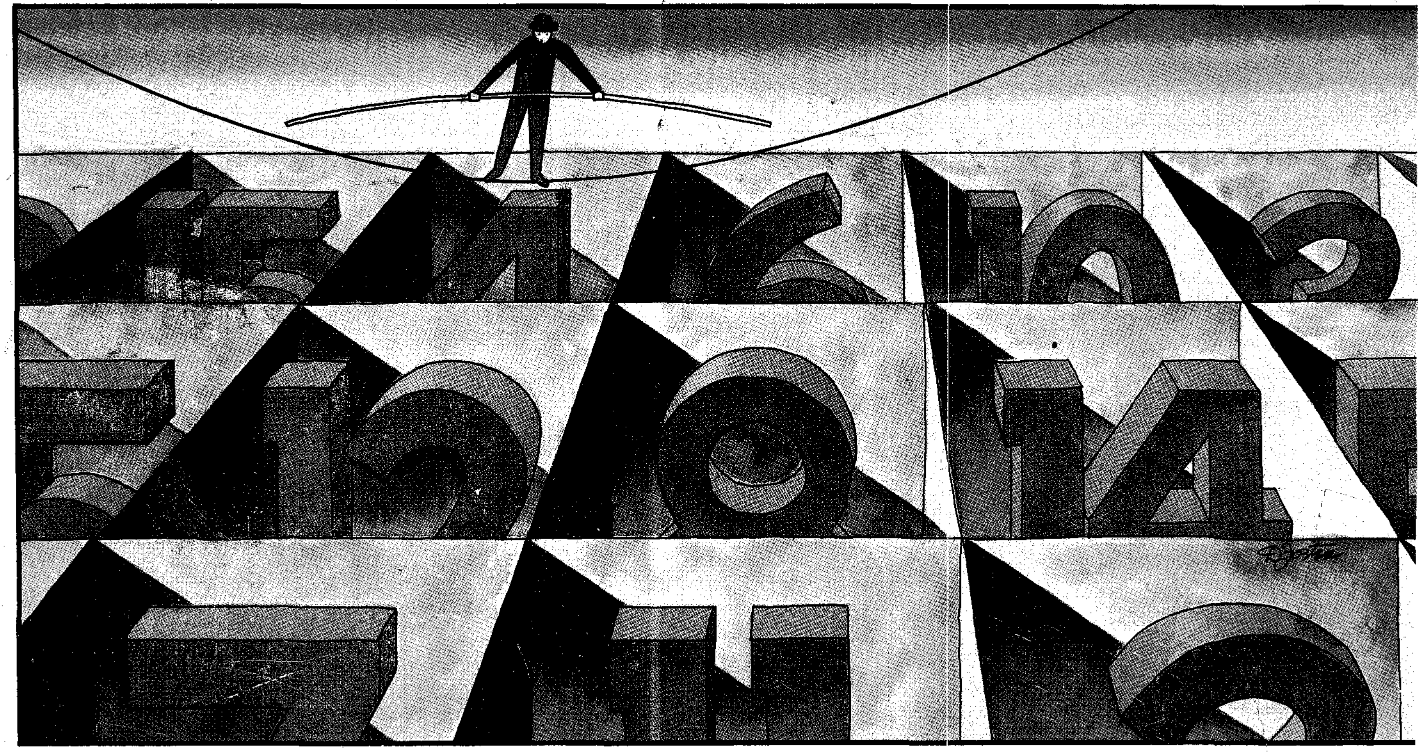

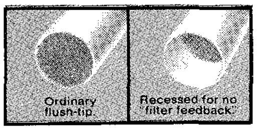
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